

1979

I. Emmanuel Chol (1835-1916), His Life and a Catalogue of His Musical Compositions. II. Symphony for Brass and Percussion, an Original Composition.

John Robert Croom

Louisiana State University and Agricultural & Mechanical College

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I. EMMANUEL CHOL (1835-1916), HIS LIFE AND A CATALOGUE OF HIS
MUSICAL COMPOSITIONS. II. SYMPHONY FOR BRASS AND
PERCUSSION, AN ORIGINAL COMPOSITION.

The Louisiana State University and Agricultural and Mechanical Col. Ph.D.

1979

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AND
A CATALOGUE OF HIS MUSICAL COMPOSITIONS
- II. SYMPHONY FOR BRASS AND PERCUSSION, AN
ORIGINAL COMPOSITION

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

The School of Music

by

John Robert Croom
B.M. Ed. McNeese State College, 1964
M.M. Ed. McNeese State College, 1968
M.M. Louisiana State University, 1970
August 1979

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ACKNOWLEDGEMENTS

A great deal of assistance was given by many individuals in the preparation and development of this study. The members of the committee: Dr. Kenneth B. Klaus, Chairman; Dr. Wallace McKenzie; Mr. Paul Abel; Mr. John F. Edmunds; and Dr. Marchita Mauck are recognized for their guidance, assistance, patience, and understanding. Special recognition is given to Dr. Tom Becnel who first informed me of the life and work of Chol. Particular appreciation is expressed to Mr. Stone Miller and his staff in the Louisiana State University Archives, and to Dr. Philip Uzee and his staff in the Nicholls State University Archives. Most sincere gratitude is expressed to Dr. Newton Grant and Mrs. Heloise Grant, for their invaluable contribution in making available original documents, without which this research would not have been possible. The efforts of French translators, Dr. and Mrs. Pierre Rathle, Mrs. Suzanne Martin, Michele Magnat, and proof readers Mr. Timothy R. Lindsley, Jr., and Dr. Alfred Delahaye, are greatly appreciated. Finally, my wife Diana, and my daughters Sheramie and Michelle are commended for their patience, understanding, and inspiration during this project.

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ABSTRACT

Music in Louisiana before 1900 is a part of our cultural heritage which has received relatively little attention from most scholars. Writers dealing with the history of music in Louisiana have overlooked the life and work of Emmanuel Chol, who was an educated musician who immigrated to Louisiana from France. The present study focuses on the Life and Work of Emmanuel Chol (1835-1916).

Chapter 1 of the dissertation is an introduction concerning the need for information about Emmanuel Chol and the method of research and list of sources used in organizing that information into a profile of Chol's life and a catalogue of his musical compositions.

Chapter 2 is a chronology of the life of Emmanuel Chol, who was born September 2, 1835, in Angers, France, and died September 11, 1916 in Thibodaux, Louisiana. He was educated in the *Maîtrise de la Métropole de Paris* and the *Maîtrise de la Notre Dame de Paris*. He completed his studies in 1853, and during the following year, sailed with his mother to New Orleans, Louisiana, to join his older brother, Alfred Chol, who was employed as an opera singer at the *Théâtre D'Orléans*, which became the French Opera House in 1859. Through the efforts of a Roman Catholic Priest in New Orleans,

Emmanuel Chol was employed in Thibodaux, Louisiana, by Father Charles M. Menard to teach music at Mount Carmel Convent, a new school for girls. He began playing the organ at St. Joseph Catholic Church in Thibodaux and teaching private keyboard, vocal, and instrumental lessons. He composed music for his private students, his music classes at Mount Carmel, and the choir at St. Joseph Catholic Church. In addition, he sketched many area scenes in pen and ink, wrote poems, stories, and textbooks for children, and invented a burglar alarm. His devotion to music in the area through teaching, composing, and performing music for every occasion has had a profound impact on the musical heritage of the Lafourche area.

Chapter 3 is a catalogue of the compositions of Emmanuel Chol. His musical works are listed in chronological order according to medium: piano, organ, instrumental, vocal, and choral music.

The appendices provide inventories of the Chol Papers in the Department of Archives and Manuscripts, Louisiana State University, Baton Rouge, Louisiana; the Chol Papers known as the Jeanne Delas Gremillion Collection in the Nicholls State University Archives in Thibodaux, Louisiana; and the Grant Collection of Chol Papers belonging to Newton and Heloise Grant of New Orleans, Louisiana.

Part II of the dissertation presents an original Symphony for Brass and Percussion instrumentation, including a listing of the instruments used, and an analysis of the Symphony.

Chapter 1

INTRODUCTION

Music in Louisiana before 1900 is a part of our cultural heritage which has received relatively little attention from most scholars. Writers dealing with the history of music in Louisiana have overlooked the life and work of Emmanuel Chol, who was an educated musician who immigrated to Louisiana from France. Chol's name does not appear in any of the following comprehensive works on the subject of American music: America's Music From the Pilgrims to the Present by Gilbert Chase, 1966; Music in the United States: A Historical Introduction by H. Wiley Hitchcock, 1974; Music in a New Found Land by Wilfrid Mellers, 1965; The Musical Heritage of the United States: The Unknown Portion by Karl Krueger, 1973; Louisiana Composers by Louis Panzeri, 1972. In a personal interview with Louis Panzeri conducted by this writer on March 6, 1979, Mr. Panzeri stated that he did not know anything about Emmanuel Chol at the time that he wrote his book, Louisiana Composers.

From Chol's own time down to the present, his life and work have provided material for many diverse interpretations, ranging from sketchy remembrances to fictional stories. A great many erroneous statements and legends concerning Emmanuel Chol are still

current among friends, relatives, and acquaintances in and around the Bayou Lafourche area of southeastern Louisiana. The most prevalent myths concerning Chol include: the claim that he was graduated from the Paris Conservatory, that he had been organist at the Notre Dame Cathedral, and that he had studied music with Adolphe Adam. There is no documentation to substantiate these claims. Real knowledge of the man and his music, however, must be based on first hand evidence, which is available in the form of numerous surviving documents; his own letters and memoranda, his original music manuscripts and sketches, his memo books, his financial and legal documents, reports of his professional activities in various newspaper articles, printed music programs, and numerous personal belongings, including his private music collection and books. All these sources have been used to provide a factual and authoritative account of the life and work of Emmanuel Chol.

The Department of Archives and Manuscripts, Louisiana State University in Baton Rouge, Louisiana, contains the most comprehensive collection of source material in this field, since the acquisition in 1967 of an extensive collection from the manuscript dealer, Albert Lieutaud of New Orleans, Louisiana, who had purchased the materials from Emmanuel Chol's granddaughter, Jeanne Delas Gremillion of Thibodaux, Louisiana. This collection is known as the Chol Papers. The Nicholls State University Archives also

preserves a large number of manuscripts and research materials concerning Emmanuel Chol under the title Jeanne Delas Gremillion Collection. A private collection of letters and documents concerning Emmanuel Chol belongs to Newton and Heloise Grant of New Orleans, Louisiana. Heloise Grant is the daughter of Jeanne Delas Gremillion and the great-granddaughter of Emmanuel Chol. Heloise Grant, Alcuin F. Gremillion, and Chol J. Gremillion were the family members who donated the Chol material known as the Jeanne Delas Gremillion Collection to the Nicholls State University Archives in 1975. An additional collection of music manuscripts and published music by Emmanuel Chol was loaned to this writer by Newton and Heloise Grant as primary source material to be catalogued and, at the conclusion of this study, to be deposited in the Nicholls State University Archives.

Most of the Chol documents and materials are in French. All quotations and paraphrases have been translated from the original documents. These materials have been organized into a chronology of Chol's life and a catalogue of his musical works. In addition, an inventory of items in each of the various collections of Chol materials is listed by individual collection in the appendices of this paper. Out of the extensive number of documents concerning the everyday life of Chol, an effort was made to limit this study to the items that pertained to Chol as a musician. A first-hand examination of all documents produced the relevant source

material which became the basis for this study.

Researchers in the areas of Louisiana History, Civil War History, Roman Catholic Church History, and the French heritage of the Lafourche area will find important documents concerning these areas in the Chol Papers in both the Louisiana State University and Nicholls State University Archives.

Chapter 2

LIFE OF EMMANUEL CHOL

In the early fall of 1835, Joseph Aimé Chol, an actor, and his wife, Pauline Clément Chol, were traveling with a theatrical troupe through Angers, France, when their second son, Aimé Emmanuel Chol was born. The birth record, dated September 4, 1835, indicates that Emmanuel was born September 2, 1835. This document shows his correct legal name to be Aimé Emmanuel Chol.¹ Most other documents refer to him as Emmanuel Joseph Chol or Emmanuel Chol. According to his birth record, his father was a "dramatic artist," and his mother was a "wife." His mother, Pauline Clément Chol, was born in Valenciennes, France, on November 16, 1806, and died in Thibodaux, Louisiana on November 15, 1894. His father, Joseph Aimé Chol, was born in France c. 1800, and died in France, in 1845.²

We know that some of Chol's forebears were musicians. In a letter dated December 14, 1911, from Emmanuel Chol, writing in

¹This birth record document is found in the Chol papers owned by Dr. and Mrs. Newton Grant of New Orleans, Louisiana. Future references to this collection will be noted as Grant Collection.

²Heloise Grant, "Unpublished Personal Papers," Publications of the Louisiana Historical Society, (Series Two, Volume 1, 1973), 108-110.

Thibodaux, Louisiana, to friends in France, he refers to the fact that his grandfather and uncle had both been church organists in Paris. This letter is the only evidence concerning the professions of his ancestors.³

After the death of his father in 1845, the young Emmanuel was placed by his mother in the *Maîtrise de la Métropole de Paris* to study music. She then moved to St. Petersburg, Russia, where she became a tutor to the children of the court of Czar Nicholas I. She joined an old friend of the family, Mrs. Leontyne Volnys, who was considered by Emmanuel Chol as a second mother. Emmanuel studied solfege, piano, harmony, organ, French, German, English, history, geography, and mathematics at the *Maîtrise de la Métropole de Paris*. In addition to a grade report from the *maîtrise*, two certificates of awards to Chol survive. On September 1, 1847, he received a first prize in music and second prize in English.⁴ He later attended the *Maîtrise de la Notre Dame de Paris* which had been established in 1455, with the purpose of training musicians for the Notre Dame Cathedral.⁵ *Maîtrises* in France graduated many great musicians and clergy. For centuries these schools were the

³Document in Grant Collection.

⁴Document in Grant Collection.

⁵Document in Grant Collection;

only establishments in which musicians could receive training. The maîtrises furnished organists, choristers, and composers to their sponsoring churches.⁶ A great influence was exercised on the musical development of Emmanuel Chôl by the Maîtrise de Notre Dame.

Abbot Portal, who was in charge of the school, looked after the personal needs of Emmanuel. Annual bills sent to Madame Chôl by Abbot Portal itemize expenses such as: one cap, one belt, one overcoat, one pair of trousers, one pair of gloves, resoleing of boots, mending of clothes, etc.⁷

During the time that Emmanuel Chôl was a student at the Maîtrise de Notre Dame de Paris, his older brother, Alfred Chôl (c. 1829-1876) emigrated to America. In 1849, Alfred Chôl sailed to New Orleans, Louisiana, from France. Alfred Chôl, during that year, was hired as an opera singer at the Théâtre D'Orléans, which was the predecessor of the French Opera House which was built in 1859. The Théâtre D'Orléans was, at that time, located at the corner of Orléans and Bourbon Streets. Alfred Chôl was successful as an operatic tenor and his good fortune in America caused

⁶Eric Blom, Editor, Grove's Dictionary of Music and Musicians (Fifth Edition; New York: St. Martin Press, Inc., 1973) Volume 5, p. 523.

⁷Document in Grant Collection.

him to encourage his brother Emmanuel to join him after he completed his studies.⁸

In 1853, Emmanuel Chol completed his studies at the Maîtrise de Notre Dame de Paris. Alfred Chol returned to Paris to visit his younger brother Emmanuel during the summer of 1853. From there, the two brothers wrote a joint letter to their mother in St. Petersburg, Russia, asking her to return to Paris to travel with Emmanuel to New Orleans, where they would join Alfred.⁹ They thought that Emmanuel would have a better chance of success in New Orleans than he would if he stayed in Paris. The letter dated July 18, 1853, has been translated from French to English, and is listed in the inventory of the Grant Collection in the appendices of this paper.¹⁰

A final bill dated January 10, 1854, covering 1852 and 1853 school expenses and clothes for Emmanuel Chol, was signed by Abbot Portal. This is the last document associated with the Maîtrise de Notre Dame de Paris that was found in the Chol collection.¹¹

A passport dated August 28, 1854, was issued to Pauline Clément Chol. The passport listed Emmanuel Chol as a child of

⁸Document in Grant Collection.

⁹Document in Grant Collection.

¹⁰Document in Grant Collection.

¹¹Document in Grant Collection.

nineteen years of age. A professional card advertising the Hôtel de la Marine in Le Havre with a date of 1854, written in ink at the bottom of the card, was found in the Chol Papers in the Department of Archives and Manuscripts, Louisiana State University, Baton Rouge. It is possible that Emmanuel Chol and his mother stayed in this hotel while waiting for the ship to America. On September 13, 1854, the ship Belle Allise, with Emmanuel Chol and his mother on board, left Le Havre for New Orleans. They arrived in New Orleans in late 1854.¹² Several musical works were composed by Emmanuel Chol just prior to, and during, the voyage to America. These pieces include: Third Couplet, "Si dans ces momens" (words only), dated January 23, 1854; "Le Roi de la Forêt," words by Mr. France and music by Chol, dated July 15, 1854; "Mass," for chorus and organ, dated October 26, 1854; and "Trio," for flute, oboe, and organ, c. 1854.¹³

Among the first pieces composed in America by Chol are "Des modulations," a four part work in open score using C clefs, dated January 7, 1855; and "La Ciel," a vocal solo with organ accompaniment dedicated to Clara Alain, dated New Orleans, January 26, 1855.

¹²Document in Grant Collection.

¹³These compositions are found in the Chol Papers in the Department of Archives and Manuscripts, Louisiana State University, Baton Rouge, Louisiana. Future references to this collection will be noted as Chol Papers in the L.S.U. Archives.

These musical works were composed during his brief reunion with his brother Alfred in New Orleans.¹⁴

As the yellow fever season approached in early 1855, Emmanuel and his mother were advised to leave the city of New Orleans because, as newcomers, they might not have an immunity to the disease. A Roman Catholic priest, whose name is not now known, told Emmanuel of a small town farther southwest called Thibodaux (incorporated March 16, 1830, as Thibodauxville. On March 10, 1838, Governor E. D. White changed the name to Town of Thibodeaux. The name was changed to Thibodaux on July 11, 1918. The name Thibodaux will be used throughout this paper.), where a friend of his, Father Charles M. Menard (1817-1896), planned to establish a Catholic school for girls, and would need a music teacher. Emmanuel, provided with recommendations, and his mother set out on their journey seeking employment for Emmanuel in the new school. They traveled by train to Lafourche Crossing and then up Bayou Lafourche by flatboat to Thibodaux, where they would make their permanent home.¹⁵

In a letter from Emmanuel Chol in Thibodaux, to his brother Alfred in New Orleans, dated February 27, 1855, he describes his first days in Thibodaux. He states in the letter that he is teaching

¹⁴Documents in Chol Papers in the L.S.U. Archives.

¹⁵Heloise Grant, Op. Cit.

music at Mount Carmel Convent, and is playing the organ at St. Joseph Catholic Church.¹⁶ Evidently Emmanuel was allowed to play the organ at St. Joseph Catholic Church even though church records, from that time, show that a Mr. Meyer was the official organist, who had been hired at a salary of \$200.00 per year on March 28, 1853. Following Mr. Meyer, who was the second salaried organist noted in the church records, Henri Fourrier (1838-1915) was appointed organist and choirmaster at St. Joseph Catholic Church on March 1, 1858, at a salary of \$400.00 per year. Mr. Schwartenbrock was appointed organist and choirmaster on March 28, 1864, at a salary of \$200.00 per year. Church records indicate that Emmanuel Chol was employed by St. Joseph Catholic Church on April 2, 1866, as choirmaster and organist at a salary of \$225.00 per year.¹⁷

One of Chol's predecessors, Henri Fourrier, was a highly regarded musician and composer, who was a graduate of the Royal Academy of Music in Paris, France. In 1858, Father Charles M. Menard wrote in his daily diary the following concerning Fourrier:

Mr. Fourrier, the organist, organized a choir of female singers who enhanced the solemnity

¹⁶Document in Grant Collection.

¹⁷Minutes of meetings of Lay Trustees of St. Joseph Catholic Church in Thibodaux, Louisiana.

of the services. This organist, both an excellent musician and composer, endowed with exquisite tact and special taste for the solemnity of religious services was able in a short time to train some voices which up to then had not been recognized. Every Sunday and feast day he conducted with irreproachable precision at the offertory and the elevation, three and four part songs whose harmony charmed the congregation. Mr. Fourrier also organized a brass band which contributed equally to the solemnity of the big feasts.¹⁸

Fourrier later became the director of the Fourrier Concert Band and organist of St. Joseph Catholic Church in Baton Rouge. Some fifty published musical scores of Henri Fourrier are in the Louisiana Room of the Louisiana State University Library in Baton Rouge, Louisiana.¹⁹

During the years prior to his employment as organist and choirmaster in 1866, Emmanuel Chol continued as music teacher at Mount Carmel Convent. The music rooms of the sugar plantation mansions were open to him, as well as the parlors of the lesser gentry. The young Frenchman's musicianship and his genteel conduct made a favorable impression on the people of the Bayou Lafourche area. While mixing with this circle of music loving people he quickly acquired a reputation of being a cultured gentleman with appreciable musical talent. He delighted patrons and friends

¹⁸Entry in the diary of Father Charles M. Menard, Rector of St. Joseph Catholic Church in Thibodaux, Louisiana.

¹⁹Profile of Henri Fourrier found in the inventory of the Henri Fourrier Papers in the L.S.U. Archives.

by dedicating his compositions to their wives and daughters. Occasionally, the dedication was to a man. An early example, dated July 4, 1855, "The Lafourche Dragon March," a piano solo, was dedicated to Captain R. G. Darden. Most of his dedications were to women. "Corinne Waltz," a piano solo dated July 12, 1855, was dedicated to Corinne Galabert. "Seigneur Dieu's Clémence," an organ solo, c. 1855, was dedicated to Madame Armentine Mayer. Mary Waltz, a piano solo, 1856, was dedicated to Miss Mary Easton.²⁰

While mixing with this circle of country gentry, he not only made many friends and acquired music students, but, also, met the girl who was to become his wife. Mathilde Ester Coulon (c. 1840-1919) was a music student of Emmanuel Chol at Mount Carmel Convent. The girl was from the family of a prominent sugar planter. Her relatives included several plantation owners, merchants, and members of the legal profession. Her father, Charles J. Coulon, was the son of Nicholas Coulon and Francoise Lemiou. Her mother, Pauline Ledet, was the daughter of Henri Ledet. Charles Coulon and Pauline Ledet were married on October 28, 1839. Emmanuel Chol married Mathilde Ester Coulon on Tuesday, September 1, 1857. Their marriage license was witnessed by Charles Coulon, Alfred Chol, L. Allain, P. E. Lorio, E. Coulon, E. Chol, M. Coulon, J. A. Joudday, H. E. Ledet, and Chs. M. Menard. The following identifications

²⁰Documents in Chol Papers in L.S.U. Archives.

of these witnesses have been made: Charles Coulon, father of the bride; Alfred Chol, brother of the groom; L. Allain, clerk of court; P. E. Lorio, Postmaster of Thibodaux and Editor of the Thibodaux Sentinel; E. Coulon, a brother of the bride; E. Chol, the groom; M. Coulon, the bride; H. E. Ledet, grandfather of the bride; Chs. M. Menard, the priest of St. Joseph Church.²¹

The marriage was solemnized in St. Joseph Catholic Church with Father Charles M. Menard officiating. The wedding reception which followed was held at the residence of M. E. Ledet, a relative of the bride's mother.²² Chol composed "L'espérance mazurka," a piano solo dedicated to his wife shortly after their marriage.

Bills for music instruction, dated 1858, (found in the Chol Collection in the L.S.U. Archives) indicated that Chol continued to teach music privately following his marriage. Chol taught music continuously at Mount Carmel Convent as well.²³

On August 1, 1858, Emmanuel Chol purchased a slave described as "Margueritte, a negro girl aged about fourteen years." He paid \$1,400.00 for the slave. He signed the bill of sale as E. Cholle. The slave was sold by Father Charles M. Menard.²⁴

²¹Marriage records in Lafourche Parish Courthouse in Thibodaux, Louisiana.

²²Document in Grant Collection.

²³Documents in Chol Papers in L.S.U. Archives.

²⁴Conveyance Records in Lafourche Parish Courthouse, Thibodaux, Louisiana.

The first child of Emmanuel and Mathilde Chol was born on May 21, 1859, Henriette Pauline Chol (1859-1945). Pauline Chol later became an accomplished musician.²⁵

Bills to Mount Carmel Convent from Emmanuel Chol for music lessons taught during the school year 1860-1861, clearly indicate that he continued to teach music there throughout this period. Increasing financial difficulties required Chol to borrow money on several occasions. The earliest documentation found is a loan dated March 1861, when Chol borrowed \$466.66 at 8 percent per annum interest. The loan was secured by H. E. Ledet, the grandfather of Mathilde Chol.²⁶

The War between the States officially began on April 12, 1861, with the Confederate cannon firing on Fort Sumter, in Charleston, South Carolina. It was during this time of war that the second child, Marie Eugenie Chol (1861-1933), was born to Emmanuel and Mathilde Chol, on November 16, 1861. Eugenie Chol later married Raoul Delas, by whom she had eight children.

In the spring of 1862, New Orleans was captured by Union troops. The occupation of the Bayou Lafourche area by Union forces caused Chol to have to obtain written permission to cross military lines in order to transact normal daily business.²⁷

²⁵Document in Grant Collection.

²⁶Document in Chol Papers in L.S.U. Archives.

²⁷Document in Grant Collection.

On December 6, 1862, Emmanuel Chol received written certification of his French citizenship from the French Consulate in New Orleans. This document allowed his neutrality, during the occupation of the area, to be officially recorded.²⁸ At about this same time, Alfred and Henriette Chol, Emmanuel's brother and sister-in-law, left New Orleans for France. During their visit in France, Henriette died. Alfred returned to New York City in 1864 where he married the daughter of Louis Fauchere, the cordons bleu chef at Delmonico's Restaurant. With his second wife, Marie Victorine Fauchere Chol, he had four children.²⁹

Comparatively few compositions date from this era of war. Chol's energy was needed to provide the necessities for the existence of his growing family. The third child, Victor Emmanuel Chol (1863-1878), was born December 1, 1863. This first son later drowned in Bayou Lafourche.³⁰

The following year, December 7, 1864, Brigadier General R. A. Cameron granted written permission for Emmanuel Chol to bear arms in Thibodaux, which was still occupied by Union troops. Colonel Sheldon Sturgeon, President of the Board of Enrollment, Department of the Gulf, following General Orders No. 151, and Enrollment Order No. 1, certified the enrollment of Emmanuel Chol as a thirty-

²⁸Document in Grant Collection.

²⁹Document in Grant Collection.

³⁰Document in Grant Collection.

year-old teacher on March 23, 1865.³¹ The war ended shortly thereafter.

In 1866, Chol organized and began conducting the Lyric Band of Thibodaux. The band was active for several years and performed on numerous occasions for various community organizations. A newspaper article written by the ladies of St. John's Church (Episcopal), dated July 20, 1869, expresses gratitude to Chol as "Chief of the Lyric Band" for the ". . . valuable services at various entertainments and exhibitions given by us." The ladies also announced the presentation of a \$100.00 contribution in cash to aid in the purchase of new instruments. In the same newspaper column, Chol, on behalf of the young men in the Lyric Band, acknowledged the unsolicited patronage that the ladies society accorded to them.³²

Leonce Alfred Chol (1866-1944), the fourth child of Emmanuel Chol, was born March 26, 1866. Leonce Alfred Chol remained single throughout his life.³³

Shortly after the birth of his fourth child, Chol was officially employed as choirmaster and organist by St. Joseph Catholic Church

³¹Document in Grant Collection.

³²Microfilm of La Sentinelle de Thibodaux, June 2, 1866, p. 3, Col. 1, Nicholls State University Library in Thibodaux, Louisiana.

³³Document in Grant Collection.

at the salary of \$225.00 per year. This new responsibility, to which Chol devoted himself with the utmost conscientiousness, was a source of endless activity for him until his life's end. Chol's devotion to duty was greatly influenced by his profound allegiance to the Roman Catholic Church. St. Joseph Catholic Church had been erected in 1847, and blessed on Ascension Day, 1849, by L'Abbe Masoun. A pipe organ had been purchased at a price of \$800.00 in 1851. The organ had been formerly installed in the St. Louis Cathedral in New Orleans.³⁴

Research has failed to discover where the Chols lived in Thibodaux prior to 1866. On Wednesday, October 24, 1866, at 10:00 A.M., on the premises, about a quarter of a mile below Thibodaux, Chol bought, at public auction, the grounds and buildings belonging to the estate of Marguerite Bertrand, deceased wife of F. H. Legendre. The terms and conditions of the sale were ". . . loudly, publicly, and distinctly announced both in French and English languages." The price was \$1,300.00, of which \$200.00 was paid "in cash, with the balance to be paid in three equal installments, maturing on the fifteenth day of March of the years 1867, 1868, and 1869." The property is described as "situated on the right bank of Bayou Lafourche, fronting on the public road, as more fully described on a plan of said lot made by P. E. Beauvais

³⁴Memoirs of St. Joseph Catholic Church of Thibodaux, Louisiana, 1931, p. 15; and entry in the diary of Father Charles M. Menard.

dated May 18, 1859, and deposited in the Recorder's office as Lot Number One." This property served Chol well as collateral for several loans as financial difficulties plagued him during the rest of his life.³⁵

In addition to this property, ". . . a certain plantation, situated about one mile above the town on Bayou Lafourche measuring four and one half arpents by forty arpents," which had been the inheritance of his wife, Mathilde Coulon Chol, provided collateral for multiple loans until the property was seized for sale for payments of debts in May of 1876.³⁶ As early as March of 1872, Chol realized his financial situation was deteriorating. He offered the property for sale to area planters. A letter concerning this matter, dated July 12, 1872, to Mr. James M. Allen, from Mr. R. H. Allen, owner of Rienzi Plantation in Thibodaux, recommends Chol as an ". . . honorable man," who would comply with any contract made. Evidently, the indebtedness on the property was so great, no one would buy it. From courthouse records we know that Chol was involved in several civil suits before this particular period of financial trouble ended.³⁷

³⁵Conveyance Records in Lafourche Parish Courthouse in Thibodaux, Louisiana.

³⁶Ibid.

³⁷Ibid.

It was just before this time that Chol began submitting musical compositions for publication. His letter of inquiry, dated January 16, 1867, to Mr. A. E. Blackmar, a music publisher in New Orleans, concerning Skedaddle Polka, a work he had submitted earlier, resulted in the music's being published that same year. The published work is titled Sauve que peut (Skedaddle) Polka Caractéristique for piano. The publisher's address is shown as A. E. Blackmar, 167 Canal St., New Orleans. The cover sheet is the only remaining page of the published edition.³⁸ The original manuscript survives complete. The original manuscript bears the following inscription: "Dedicated to whom may be concerned, but nobody in particular." The cover of the published edition, however, is dedicated to one Emma Landry. This work is the oldest published work that was found.

Chol's fifth child, Charles Henry Chol (1868-1942), was born August 1, 1868. He later married Odile Bergeron (dates unknown). Ten children resulted from the marriage. His second wife, Denise Armond (1903-1967), provided him with three more children.³⁹

The second oldest published work found is Grace Galop, a piano solo dated 1868. The work was dedicated to Mrs. R. H. Allen, wife of the owner of Rienzi Plantation in Thibodaux, Louisiana. The publisher is A. E. Blackmar. The cover identifies Emmanuel Chol

³⁸Document in Grant Collection.

³⁹Document in Grant Collection.

as the same composer who wrote Sauve que Peut Polka Caractéristique. The cover design is by H. Wehrmann, lithographer.⁴⁰ Following the publication of Sourire Printemps in 1869, Blackmar sent Chol a check in the amount of \$184.50. The check was dated October 5, 1869. The musical work was dedicated to one Madam Sallie Greene, and was printed in two editions published by A. E. Blackmar, and one of which was engraved by H. Wehrmann.⁴¹ A letter from a former student of Chol, Amelia Schwing, dated December 11, 1870, expresses admiration of Chol as a teacher, pianist, and composer. She mentions Sourire Printemps as one of two compositions by Chol that she had recently received. She also states in the letter that she is the organist and choirmaster in Jeanerette, Louisiana.⁴²

Chol's position as organist and choirmaster at St. Joseph Catholic Church presented Chol with the opportunity to produce a copious amount of liturgical music. The high standard Chol set for himself was engrained in his musical philosophy acquired during his earlier experiences at the Notre Dame Cathedral in Paris, France. Chol composed masses, settings of the propers, offertories,

⁴⁰ Document in Chol Papers in L.S.U. Archives.

⁴¹ Documents in Chol Papers in L.S.U. Archives.

⁴² Document in Chol Papers in L.S.U. Archives.

music for the elevation, organ preludes and postludes, as well as music for special feast days. Most of this music remains unpublished.⁴³

Throughout his life, Chol's work with children gave him the opportunity to teach music theory and practice as he had been taught at the *Maîtrise de Notre Dame de Paris*. Chol composed and arranged didactic music for the children at Mount Carmel Convent and his private students, including his own children. Immense artistic energy was concentrated in his activities as private music teacher, professor at Mount Carmel, organist, choirmaster, and Lyric Band director.

Through his work, Chol developed a circle of acquaintances that included musicians, professors, music merchants, and dilettantes of the New Orleans cultural scene. On January 31, 1871, Chol was invited to attend the commencement exercises of Locquet Institute in Lyceum Hall opposite Lafayette Square, New Orleans. The invitation was signed by M. A. Burr, Principal, and Leila Ewing, a student at the institute. On June 29, 1871, Chol received another invitation from the Locquet Institute. This invitation was to attend a Musical Soiree at the Odd Fellows Hall to be given by the pupils of Locquet Institute. The invitation was signed by M. A. Burr, Principal, and Leila Ewing, a student singer in Blanche et René, a miniature comic opera in two acts, words by

⁴³Documents in Grant Collection.

L. Placide Canonge, music by Eugène Prévost (1809-1872). Prévost was a French conductor and composer whose most successful comic opera, Cosimo, was produced in Paris in 1835. He spent the last years of his life in New Orleans as a singing master.⁴⁴

Chol applied for, and received, his United States citizenship papers on September 28, 1872. Chol then registered to vote on October 15, 1872. His birthdate is recorded incorrectly on his voter registration. His birthdate is shown as 1836 instead of 1835. His occupation is listed as teacher instead of musician or music teacher.⁴⁵

Elizabeth Allen Chol (1873-1967), Emmanuel's sixth child, was born April 17, 1873. She remained single throughout her life.⁴⁶

The year 1876 proved to be a tragic one for Chol. In addition to losing his plantation to creditors, as stated above, he also experienced the loss of his brother Alfred. Seemingly, the only happy event of that year was the birth of Chol's seventh child, Clotilde Chol (1876-1946), who would also later become an accomplished musician.⁴⁷

At the close of the 1879-1880 school year at Mount Carmel

⁴⁴Documents in Chol Papers in L.S.U. Archives.

⁴⁵Documents in Grant Collection.

⁴⁶Document in Grant Collection.

⁴⁷Document in Grant Collection.

Convent, Chol presented music awards to his students. The awards were as follows:

First Division: Piano, Fourth Degree
 Execution: One Prize, Ella Kelleher
 Application: First Prize, Heloise Himel
 Second Prize (Shared), Mollie Concanon
 Nellie Lagarde

Second Division: Eighth Degree
 First Prize, Octavie Coignet
 Second Prize (Shared), Clara Daunis
 Dora Folse

Third Division: Ninth Degree
 First Prize, Mathilde Dansereau
 Second Prize, Josephine Wilkins
 Third Prize, Clida Lepine

Fourth Division: Eleventh Degree
 First Prize (Shared), Laura Lagarde
 Ada Himel
 Honorable Mention, Henriette Dansereau

Song First Year
 First Prize, Heloise Himel
 Second Prize, Dora Folse

In Chol's closing remarks, he complimented the students on their progress for that year and dismissed them.⁴⁸

In March of 1880, the Lay Trustees Board of St. Joseph Catholic Church voted to contract with Henry Pilcher to build and install a pipe organ in St. Joseph Church. Father Charles M. Menard recorded the following passage in French concerning the purchase of the organ in his diary:

We had a fair the 24th, 25th, and 26th of April for the purchase of an organ, which should complete the furniture of the church. There was also, as the preceding

⁴⁸Document in Grant Collection.

year, a special train to bring people from the city (New Orleans) who wanted an agreeable excursion. There were nearly three hundred travelers who soon descended from the cars in the direction of the church to hear a low mass (it was on a Sunday). The crowd was very large Saturday night and Sunday. It was regrettable that Monday night the rain caught us by surprise at the moment the crowd arrived in the country. This was a missed party and as much lost in tickets. Meanwhile, we had a good success according to the circumstances. Around \$1,650.00 in profit. As at each fair which takes place here, everything was in order, to the satisfaction of all, and above all, to the visitors. Also for us in Louisiana to have fairs is a good and most agreeable time.

A contract was signed in the last days of March between the House of Pilcher of Louisville, Ohio, and the President of the corporation of the Church of St. Joseph for the purchase of an organ which should be brought here ready for service on August 15th of this year.

This organ counts 18 registers, 16 of 61 pipes and two of 183 pipes without counting the pedals (independent): two registers of 27 notes. There are two keyboards - all the parts are found in this organ. The agreed price was \$2,500.00 total, when the organ is bought and received.⁴⁹

In a letter not dated and marked "confidential," Henry Pilcher informs Emmanuel Chol of a controversy concerning the commission on the sale of the organ. He states that a Mr. Heichelheim claims that he, himself, should receive a commission for the sale of the organ, because ". . . it was through him that you gained your knowledge of our firm." Pilcher denies Heichelheim's influence

⁴⁹

Entry in the diary of Father Charles M. Menard, dated 1880.

by stating:

. . . that the influence securing us the contract were first my nephew's visit to N. O. where his father (my brother) secured the building of (the) organ for Grand Coteau. This was taken at a loss to us, but my brother urged me to accept, as a means of introducing ourselves and securing future work. The execution of this contract obtained for us the confidence of Fr. Hollaind and other clergymen, who in turn strongly recommended us to Fr. Menard, and the letter given my son by Fr. Hollaind to Fr. Menard resulted with your approval in the contract for the organ. I do not recognize Heichelheim's influence at all, but suppose he should take the view of it as before suggested, how am I to answer him? In writing to him I shall state that my information comes direct from Fr. Menard, that he neither saw Fr. Menard, nor the wardens, and his conversation with you was after Fr. Menard had committed himself in our favor through Fr. Hollaind. I will not bring you into this matter at all, but if he makes a demand upon me, would you be willing to allow him \$25.00 as a compromise?⁵⁰

In a letter c. September, 1880, marked "confidential," Chol answers Henry Pilcher:

When he (Heichelheim) spoke to Father Favre, Father Menard's vicar, it was too late, as this gentleman told him. Rev. Fr. Menard had already written to one of his friends (R. P. Holland) to see you or your son about this affair. Mr. H. (Heichelheim) knows very well it is so, and I cannot truly believe he would ask you for a favor he is not entitled to. As for him to say it is from him that I gained the knowledge of your firm; it is not so - it is from Father Menard himself. I have been for nearly 25 years his organist and friend, for years I have worked to have an instrument worthy of our church. When your son came to Thibodaux, Father Menard came (to my) home at six o'clock in the morning to submit the plan of the organ and ask me what I thought of it. I gave him a

⁵⁰Document in Grant Collection.

favorable answer before seeing your son. He then requested me to come to a meeting of the wardens and to speak to them; at this meeting, your son was present. There I did my best to secure your son the contract, and I think (I am) not saying too much in stating to you that my approval determined two of the wardens, that were before the meeting, opposed to buying an organ, to accept the propositions of your son. On this fact, this fact alone, induced me to accept the present you made me. . . . if you think Mr. Heichelheim (is) entitled to anything, I place all the amount to your disposition: money has never been my forte, whatever may be your decision, believe kind sir, that I will always keep a pleasant remembrances of you . . .⁵¹

The purchase and inauguration of the organ is described in Fr.

Menard's diary as follows:

The organ was brought on the agreed time, but we prefer to wait until the 19th of September to make an inauguration. We need this occasion to collect the funds to help us pay for it (organ).

September 19th (Sunday) was the inauguration of the new organ at the great mass which was sung very solemnly - the choir was composed of 25 singers of which a few (artists-amateurs) were from New Orleans for the occasion. A sermon was preached by Abby Mignot of the cathedral (St. Louis). Towards eight o'clock in the evening, we had a magnificent concert which was given in the church perfectly illuminated and in all its beauty. For precaution and prudence I had brought up the sacrement which I deposited in the Sacristy. Among the pieces which were sung, it is necessary to cite in particular five stanzas of the Stabat Mater of Rossini - the selection was indescribably sung and made a profound impression on the numerous audience. Towards nine-thirty, the concert was over and everyone went towards the tables, attended by the ladies where one found a variety of refreshments. The profit of three hundred eighty-five dollars leaves us a debt of four hundred dollars to terminate the payment of the new organ that we had borrowed in order to pay the maker according to the agreed

⁵¹Document in Grant Collection.

conditions.⁵²

A Grand Concert Sacre printed program survives in the Louisiana State University Archives. The program lists the following works: Stabat Mater, Rossini; Overture, Auber, arranged for organ by E. Chol; "Trio," for Bass, Baritone, and Tenor, E. Chol; "Ave Maria," Duo, E. Chol (sung by Pauline and Emmanuel Chol); "Stances A L'Eternite," Bass solo, E. Chol; "Holy Father Hear Our Prayer," contralto solo, E. Chol; and Hosannah, Chorus, Halévy.⁵³

It is interesting to note that Rossini, Auber, and Halévy had all been involved in music in Paris. Rossini (1792-1868) had presented Guillame Tell in Paris in 1829. He later returned to remain in Paris for the rest of his life. Auber (1782-1871) was director of the Paris Conservatory from 1842 until his death in 1871. Halévy (1799-1862) was professor of advanced composition at the Paris Conservatory from 1840 until his death in 1862. Works by these leading composers of French opera were also performed in New Orleans.

A note printed at the bottom of the program states that the organ was manufactured by Pilcher and Sons of Louisville, Kentucky. Father Menard had mistakenly referred to the "House of Pilcher in Louisville, Ohio."

⁵²Entry in diary of Father Charles M. Menard.

⁵³Document in Chol Papers in L.S.U. Archives.

On December 28 of that same year, Emmanuel Chol's eighth child, Emile Frédérique Alexandre Chol (1880-1954) was born. Emile later married Aida Aupied. They had two children.⁵⁴

The earliest printed program of a Mount Carmel Convent music exhibition discovered is one dated July 12, 1882. The program lists Professor E. Chol as a participant.⁵⁵

On Thursday, May 31, 1883, Chol and his daughter Pauline participated in a Benefit Concert for Charity Hospital of New Orleans. Pauline sang in Hear Me Norma, duo by Bellini and Va! Dit-Elle from Robert le Diable by Meyerbeer. Five compositions are not credited to any composer, but rather two asterisks appear on the printed program instead of the composer's name. This was a common practice for Emmanuel Chol to denote humbly his own compositions. The program featured several well known citizens of Thibodaux. Mrs. R. R. McBride, who sang When the Tide Comes In by Millard, was the wife of Robert R. McBride, who became Postmaster of Thibodaux on August 3, 1885, and served in that office until April 11, 1890. Dr. J. J. Daigre, a dentist who was the director of the Home Circle Orchestra, performed on violin. Mr. J. A. Trone, director of the Robert E. Lee Band, performed two comic songs by Chol. Chol dedicated "La Muette de Portici," vocal solo, to Mrs. J. A. Trone on December 26, 1884.⁵⁶

⁵⁴Document in Grant Collection.

⁵⁵Document in Grant Collection.

⁵⁶Document in Chol Papers in L.S.U. Archives.

The New Year's greeting, dated January 1, 1885, to Chol from Louise Hoffman, expressing appreciation to her former music teacher, is typical of the cards affectionately exchanged between Chol and his students. New Year's Day celebrations were greatly enjoyed by Chol.⁵⁷ He optimistically attached special significance to the expectations of the coming year.

It was in the year 1885 that Chol collaborated with Delphin Monnier of Thibodaux in the invention of a burglar alarm. A number of letters were exchanged between Chol and the Patent Office Department of the Scientific American. The earliest letter found concerning this matter is one from the Scientific American Patent Office to Chol and Monnier, dated August 10, 1885, in which directions for signing and authenticating the patent papers were given. Chol and Monnier were instructed to remit thirty dollars in payment. A letter dated October 8, 1885, acknowledges receipt of the thirty-dollar payment. The letter explains difficulties in having the patent approved as described and sketched. A letter dated November 2, 1885, acknowledges receipt of two dollars and photographs. A letter dated February 20, 1886, informs Chol and Monnier that they may proceed with manufacturing and selling of the invention, but approval of the patent had not been given. A letter dated March 2, 1886, informs Chol and Monnier that the Patent Office Examiner had favorably passed their case with a few changes in the language of

⁵⁷Document in Chol Papers in L.S.U. Archives.

the specifications and would allow a patent. Formal notice of the patent was to be received in ten days to two weeks. A letter dated March 6, 1886, informs Chol and Monnier that the patent was allowed and would be printed and issued upon receipt of a final government fee of twenty dollars within the next six months, during which time the inventors might desire to secure foreign patents. A final letter dated May 3, 1886, acknowledges receipt of twenty-five dollars for final government fee and extra copies of the patent. The official patent is dated May 25, 1886, and is assigned patent number 342,577.⁵⁸

Chol immediately made plans to travel to France to secure a foreign patent. On June 1, 1886, Dr. A. Delcourd of Houma, Louisiana, responded to a letter from Chol seeking a medical opinion about a physical disorder, the symptoms of which were vertigo and hearing problems. The doctor advised Chol to refill his prescription and continue the treatment according to his instructions. On June 3, 1886, Chol obtained power of attorney, from Delphin Monnier, to sell their patent.⁵⁹

A newspaper article in The Thibodaux Sentinel dated Saturday, June 5, 1886, states:

On tomorrow Professor E. Chol will leave for France to visit the scenes of his childhood and ob-

⁵⁸Documents in Grant Collection and Chol Papers in L.S.U. Archives.

⁵⁹Documents in Grant Collection and Chol Papers in L.S.U. Archives.

tain some recreation from the constant labor that he has had for 30 to 40 years. In his care Mrs. E. G. Robichaux will go to Belgium to visit relatives and friends among whom she passed several years in her youthful days. Their numerous friends wish them both a pleasant and agreeable voyage and safe return.⁶⁰

A newspaper article in The Thibodaux Sentinel dated Saturday, June 12, 1886, states:

Professor Chol and Mrs. E. G. Robichaux failed to leave for Europe last Saturday, but will get off today or tomorrow. Their many friends wish them a pleasant voyage.⁶¹

On June 12, 1886, Chol sailed to France on the Steamship St. Laurent with Mrs. Eugene G. Robichaux (nee Louise DeLepoly) of Thibodaux. On July 1, 1886, Chol registered at the Hôtel des Etrangers Feydeau, 3 Rue Feydeau, Paris.⁶² Chol carried with him letters of introduction from friends along Bayou Lafourche to the families of those friends in France. In two of the letters, one from G. A. Coignet to a friend, dated Lafourche Crossing, June 10, 1886, and one from Alice Dezauche to her cousin M. Lefort, dated June 12, 1886, the reason for Chol's trip is described as ". . . for his health."⁶³

Research has failed to determine if any business concerning

⁶⁰Microfilm of The Thibodaux Sentinel, June 5, 1886, p. 3, col. 1, Nicholls State University Library.

⁶¹Microfilm of The Thibodaux Sentinel, June 12, 1886, p. 3, col. 1, Nicholls State University Library.

⁶²Document in Chol Papers in L.S.U. Archives.

⁶³Documents in Grant Collection.

the burglar alarm was transacted while Chole was in Europe. However, during his extended visit Chol had at least one composition, "Ave Maria," performed at the Notre Dame de Valenciennes. The performance was announced in advance in the Valenciennes newspaper, L'Echo de la Frontière, on September 18, 1886. The announcement states that "Chol is on vacation from Louisiana, where he has been organist for thirty-five years. Chol's 'Ave Maria' will be sung by Madame Colin with accompaniment on the Violoncello by Mr. Bourgeois, a prize winning artist at the Conservatory of Paris."⁶⁴

During Chol's stay in Valenciennes he visited friends and relatives. The Union Artistique, Littéraire et Scientifique Valenciennoise, presented Chol with a collection: Sonates pour Piano par L. van Beethoven, revues et doigtées par Louis Kohler published by C. F. Peters, Bureau de Musique, Leipzig et Berlin. The inscription inside the front cover of the book reads: "Professeur L. E. Chol, Membre de l'Union Artistique, Littéraire et Scientifique, Valenciennes, France. 18 September 1886. Membre de l'Association des Professeurs de Musique de la Louisiane."⁶⁵

On October 2, 1886, Chol sailed from Le Havre on the Steamship La Champagne. The Liste des Passagers record a M. E. S. Chol and a Mme. Robichaux. Of the 211 passengers listed on the ship's

⁶⁴Documents in Grant Collection.

⁶⁵Book in Grant Collection.

manifest, eighteen names were marked with an asterisk in pencil, as if to denote special importance. The ship arrived in New York sometime later.⁶⁶ Chol sketched the New Jersey coast showing a group of yachts under full sail, of which the largest is designated Columbia by the artist. Numerous examples of Chol's pen and ink drawings are found among the Chol papers. Seascapes and bayou scenes were usually the subjects of his sketches. It is assumed that Chol traveled from New York to Thibodaux by train.

From The Thibodaux Sentinel, Saturday, October 16, 1886, we know that "Professor Chol and Mrs. E. G. Robichaux who have been visiting friends and relatives in France and Belgium for several months, returned to their homes yesterday."⁶⁷

On December 11, 1886, Chol directed the musical entertainment for a benefit concert for the victims of the Sabine Pass storm. The storm on October 12, 1886, was classified as a minimal hurricane with a tidal wave that killed one hundred people.⁶⁸

A newsletter from the Union Artistique, Littéraire et Scientifique Valenciennoise, dated March 25, 1887, indicates that

⁶⁶Document in Grant Collection.

⁶⁷Microfilm of The Thibodaux Sentinel, October 16, 1886, p. 3, col. 1, Nicholls State University Library.

⁶⁸Microfilm of La Sentinelle de Thibodaux, December 11, 1886, p. 3, col. 2, Nicholls State University Library, and an interview with Nash Roberts, a meteorologist in New Orleans, Louisiana on June 21, 1979.

Chol continued his membership. An official list of Union members published in 1890 lists Chol as "musician, Box 136, Thibodaux, Parish of Lafourche, Louisiana (U. S. of America)."⁶⁹

Newspaper business advertisements such as the one in the Lafourche Star, dated December 17, 1887, regularly appeared. The advertisement reads: "Chol, Emmanuel, Professor of Music: residence just below the town."⁷⁰

During 1888, Chol became a distributor of wine representing Joseph Jordan California Wines and Brandy of Anaheim, California. A typical order for wines is that of Mr. Joseph E. LeBlanc from the office of Dugas and LeBlanc, Proprietors of the Westfield Plantation in Paincourtville, Louisiana, dated May 12, 1888.

Dear Sir and Friend, will you have the kindness to order one barrell of white wine like the last for my brother Felix Dugas, and send the bill as you receive it. Excuse me for annoying you so often but your wine is a favorite up here. My regards to you and yours.⁷¹

Chol turned his musical talents to the production of an operetta in 1889. The result was a score for full orchestra, chorus, and soloists, titled Cause Perdue (The Lost Cause). The theme of the work is the interaction between field hands and plantation owners during the reconstruction period following the Civil War. A scene

⁶⁹Document in Grant Collection.

⁷⁰Microfilm of the Lafourche Star, December 17, 1887, p. 1, col. 1, Nicholls State University Library.

⁷¹Document in Chol Papers in L.S.U. Archives.

from Cause Perdue was presented during a musical program directed by Chol on the occasion of the Convention of the Louisiana Press Association held in Thibodaux on May 14, 1889. The work was the highlight of a musical presentation that was a great success according to newspaper accounts.

The meeting (Convention of the Louisiana Press Association) adjourned to 8:30 P.M. the same evening to attend a grand concert under the direction of Prof. Chol. At the appointed time for the concert, old Fireman's Hall was packed with such an audience as it had never seen before. There was literally no standing room. The good people of Thibodaux and its vicinity had turned out in full regalia, and our sister parishes of Assumption and Terrebonne had sent their representatives too. The concert itself, was from an artistic point a complete success. Prof. Chol has fairly surpassed himself on this grand occasion and has proven his worth and eminence as a musician. All those who lent their musical talent in the occasion acquitted themselves with remarkable success and won the encomiums and unstinted applause of the vast audience.⁷²

Another account published later reads:

When . . . an audience of 2,000 people packed into a hall until there remains no room for another person, when doorways are crowded and platforms erected outside by which people can look through the windows, will sit and stand for more than three hours, in a stillness so great that a marble dropped anywhere would be heard all through the vast hall, it will hardly be considered presumptuous to say that the music, both vocal and instrumental, was of a high order, grand, sublime. Yet this was the case at the concert given in honor of the visit of the Louisiana Press Association on the night of May 14th by Professor Emmanuel Chol and his talented associates. No such a pleasure has ever been given to the people

⁷²Microfilm of The Thibodaux Sentinel, May 17, 1889, p. 3, col. 2, Nicholls State University Library.

of the parish of Lafourche, and no audience has ever exhibited a higher appreciation of the same.⁷³

Beginning in 1890, Chol presented engraved certificates which read: "Thibodaux Année 189- Cours de Musique du Professeur Emmanuel Chol Carte D'Honneur cette carte a et méritée par Mademoiselle _____ et décernée en récompense de son application et de ses progrès."⁷⁴

During June 1890, Chol visited Galveston, Texas. His extensive entries in a memo book chronicle in detail the trip to Galveston, his stay there, and his return to Thibodaux. Numerous sketches record the memorable scenes enjoyed by Chol. Upon his return to Thibodaux, Chol was asked by The Thibodaux Sentinelle to write an article about the trip. The article submitted by Chol gives a report of every detail of the journey, and was published in three parts during July of 1890.⁷⁵

Chol's literary efforts also include short stories for his children and grandchildren, several plays for Mount Carmel productions, articles for the newspapers, and speeches for several occasions. His interest in Longfellow's Evangeline prompted him

⁷³Microfilm of The Thibodaux Sentinel, May 24, 1889, p. 3, col. 2, Nicholls State University Library.

⁷⁴Document in Grant Collection.

⁷⁵Microfilm of La Sentinelle de Thibodaux, July 12, 19, and 26, 1890, p. 3, col. 1 each issue, Nicholls State University Library.

to translate the entire work into the French language. Chol wrote music lessons in careful sequence for each of his many music students. His formal notes taken while studying at the maîtrise helped him to organize difficult theoretical concepts into palatable lessons for children. A manuscript of a textbook on music theory for young students survives incomplete. The work is in both French and English on facing pages.⁷⁶

The preface of the book which is titled "The Friend of Young Musicians" states the method presented by Emmanuel Chol. The preface is quoted here in its entirety.

Why is it, I was one day asked by a mother, that from the large number of young persons who learn music, so few continue and persevere therein after they have left school?

Why, such piano, once the terror of the neighborhood is now condemned to silence?

Why!

What a volume would it require to answer this simple question!

As for us, an experience of eighteen years has plainly demonstrated that the principal cause of this indifference is due to the inadequacy of the first teachings, and this, arising from the difficulty which is experienced in finding works to suit the age of the pupils and gradually rising with their musical intelligence. In publishing "The Friend of Young Musicians" my aim is to fill up the want; to enable mothers and

⁷⁶ Document in Grant Collection.

heads of institutions to encourage the pupils, to judge of their progress, and to give them self confidence; assist the teachers in their difficult task; to help the pupils to retain the principles taught and by this means prevent many fruitless efforts and principally an irreparable loss of time.

I have endeavoured to render the lessons as plain, and as void of difficulties as possible, using neither expression, nor language beyond the understanding of children.

I have presented the lessons in the form of conversation between the mother and daughter, remembering that the true teacher is a father; loving what he teaches, and being attached to those whom he teaches. Knowing well, that from the good or bad direction of his first lessons, depends the future development of a youthful mind, and a whole career.

Should this first work fill the object which I have in view; should it be favourably received by my colleagues, by mothers, and by the public; should it become in a word: the friend and companion of young musicians, I propose to follow it with 1. a solfege with accompaniments for children, 2. a method for the piano, 3. a treatise on harmony. Hoping, that those who will follow my method will find it the study of music a passtime and a reward, which will charm their leisure moments, rest the body from it's fatigues, and the mind from it's labors.

May this small book cause children to love the study of music, and help them to understand that divine language, that echo of Heaven upon Earth.⁷⁷

The textbook is composed of eleven lessons. In each lesson the mother and daughter follow a script that consists basically of the daughter's asking questions and the mother's answering the questions in a most direct manner. Conversation number one has

⁷⁷ Ibid.

the following subtitles: 1. music; 2. sounds; 3. the values of the notes; 4. the importance found by the friend of young musicians in the number seven in music. Conversation number two: 1. the stave; 2. the ledger lines; 3. the clefs. Conversation number three: 1. rests; 2. their values. Conversation number four: 1. the dot; 2. the double dot. Conversation number five: 1. the triplet; 2. the sextain (sextuplet); 3. the dot placed above the notes. Conversation number six: 1. study of the clef of sol second line (treble clef). Conversation number seven: 1. study of the clef of fa fourth line (bass clef). The second part of the book begins with conversation number eight which covers: 1. the diatonic scale or gamut. Conversation number nine: 1. intervals. Conversation numbers ten and eleven were found on loose table sheets folded and inserted in the book. Conversation number ten covers: 1. the measure. Conversation number eleven: 1. simple and compound measures (meters).⁷⁸

Evidence of Chol's beginning several other textbooks include fragments of a "Traité d'harmonie" which consists of nine pages in one notebook and three pages in another covering the basic rudiments of music. This work is in the French language. Another incomplete manuscript is "De la Composition Musicale," consisting of only one page of writing concerning musical phrases. This work

⁷⁸
Ibid.

is in the French language.⁷⁹

Only one other music textbook by Chol survives. Part one of an untitled manuscript concerning vocal music production is complete, signed, and dated Thibodaux, August 2, 1907. Part two consists only of a title "The Singing Lesson." Part one begins with a very brief summary of the rudiments of music covering tone production of various instruments, including the human voice. The rest of part one deals with: 1. Placing of the voice; 2. Guidance of the voice (not through the nostrils); 3. Breathing; 4. Position of the body; and 5. Rules for practice.⁸⁰

On a separate manuscript sheet Chol has filled out a thirteen by thirteen "matrix" of the twelve chromatic scales, using scale degree names instead of note names. The chart shows fixed Do scale degree patterns for each chromatic scale.⁸¹

In addition to his work-a-day church music obligations, Chol, from time to time, had the opportunity to compose and arrange music for special celebrations. One such event was the twenty-fifth anniversary of the priesthood of Vicar Claude Favre on December 23, 1890. Father Favre was honored at a special mass on that occasion.⁸²

⁷⁹Document in Grant Collection.

⁸⁰Document in Grant Collection.

⁸¹Document in Grant Collection.

⁸²Document in Grant Collection.

Chol was selected to direct the music at the State Teacher Institute held in Fireman's Hall in Thibodaux on June 18, 1891. Performances featured several noted Thibodaux musicians in addition to Chol: Dr. J. J. Daigre, a violinist; E. Legendre, a grocer who directed the Robert E. Lee Band, who played cornet; and two of Chol's daughters, Clotilde and B. A. (Bettie Allen) Chol, vocalists and pianists. An address was made by the Honorable William H. Jack, State Superintendent of Public Education.⁸³

On January 30, 1892, Chol directed the music for a special mass to commemorate the fiftieth anniversary of the priesthood of Father Charles M. Menard. Fr. Menard also celebrated the fiftieth anniversary of his residence in St. Joseph Catholic Church on February 8, 1892. In 1845 he had become pastor. He had followed Rev. Fr. St. Aubin who, after returning to France for three years, became the first resident pastor of Houma, Louisiana.⁸⁴

Chol quickly became a well known orator after a number of speeches delivered to the Catholic Knights beginning in September of 1892. An article in the weekly Thibodaux Sentinel reviews his first public speech.

Prof. Chol delivered on the occasion of the last reunion a splendid address, in French, on Christian fraternity. The professor announced that this was his maiden discourse before a mixed audience of ladies and gentlemen. If he did so well in what was his first

⁸³Document in Grant Collection.

⁸⁴Document in Grant Collection.

effort, what could he not do after a little practice? We predict that Prof. Chol will be called upon often for an address in public for the reason that he has the voice, the talent, and the self-possession to become a successful orator.⁸⁵

The review of a speech given only one month later was also well received.

Last but not least must we make mention of the closing address, delivered in French by Prof. E. Chol. We had the exquisite pleasure of hearing it all through and we were most agreeably surprised. His address was grand, and the prolonged applause which greeted him at the conclusion of his remarks, were well merited, and he has a right to feel proud of the many deserving compliments that were given him on all sides.⁸⁶

Original manuscripts of three different Columbus Day speeches by Chol survive in the Louisiana State University Archives. All three speeches are written in French and from reviews in newspapers we know that Chol delivered the speeches in the French language. French was so common that Thibodaux newspapers were printed in both the French and English languages. Cajun French existed as a spoken dialect, but the only written French was classical French. Many of the leaders of the community at that time had immigrated directly from France. Fr. Menard, also a native of France, always spoke and

⁸⁵Microfilm of The Thibodaux Sentinel, September 24, 1892, p. 3, col. 3, Nicholls State University Library.

⁸⁶Microfilm of The Thibodaux Sentinel, October 29, 1892, p. 3, Col. 2, Nicholls State University Library.

wrote in the classical French language. Not until after Fr. Menard's death in January of 1896 did a priest deliver a sermon in the English language in St. Joseph Catholic Church.⁸⁷

Chol's letters to relatives in France tell of his homesickness that is reflected in his "Songs Without Words" for violin and piano, c. 1893, which is subtitled "Longing for Home."⁸⁸

In 1893, Archbishop François Janssens celebrated the silver anniversary of his priesthood. On April 25, 1893, the Centennial of the Catholic See (Archdiocese) of New Orleans was celebrated. In honor of Archbishop Janssens and the centennial celebration, Chol composed Lauda Jerusalem Dominum for basso solo, chorus in four parts, and organ. The actual dedication on the published edition is "A sa Grandeur Monseigneur François Janssens, Archivique de la Nouvelle Orleans." This work was published by H. Wehrmann, 127 St. Peter Street, New Orleans, in 1893.⁸⁹ The performance of the work in the St. Louis Cathedral in New Orleans during the centennial celebration was the pinnacle of Chol's musical career. The occasion of the centennial jubilee was reported in the Daily Picayune of New Orleans the following day in an extensive report that dominated the first three pages of the paper. The first paragraph read:

⁸⁷Microfilm of The Thibodaux Sentinel, January 7, 1896, p. 1, cols. 2, 3, and 4, Nicholls State University Library.

⁸⁸Document in Chol Papers in L.S.U. Archives.

⁸⁹Document in Grant Collection.

With the ringing of bells and the booming of artillery, with music and pagentry and peans of joy, with prayer and thanksgiving and "Te Deums" of triumph, the great centennial anniversary of the Catholic Episcopal See of New Orleans was celebrated yesterday. Bright and beautiful the day dawned, ideal in coloring and rich with the golden sunshine of the tropical springtime. From the Gulf of Mexico to far off Canada, from the Atlantic to the Pacific ocean, the chimes of the centennial jubilee had sounded, and yesterday witnessed in New Orleans a civil and religious demonstration such as has never been seen but once before in any city of the American union.⁹⁰

In a letter to Archbishop Janssens from Chol, he thanks the archbishop for the honor conferred upon him in choosing his composition Lauda Jerusalem Dominum for the occasion of the centennial anniversary of the consecration of the first archbishop of New Orleans.⁹¹

In a letter to a "colleague" who is not named, Chol expresses his gratitude for the excellent performance of Lauda Jerusalem Dominum on the occasion of the centennial celebration at the cathedral in New Orleans. He specifically recognizes Mademoiselle Tusson, the choirmistress at the St. Louis Cathedral celebration, for the fine performance by the choir.⁹²

On July 3, 1893, Chol received a written invitation to perform a benefit concert with all proceeds to go to him. This invitation was the result of not only a life-long dedication to music in and

⁹⁰Microfilm of the New Orleans Daily Picayune, April 16, 1893, pp. 1-3, L.S.U. Library.

⁹¹Document in Grant Collection.

⁹²Document in Grant Collection.

around Thibodaux, but, also, the notice given Chol less than three months earlier in New Orleans. The signatures on the invitation include: A. Jolet, Jr., Manager of Thibodaux Sentinel; E. J. Legendre, leader of Thibodaux Brass Band; W. C. Ragan, Mayor of Thibodaux; Mrs. Cecile M. Walsh, an old pupil; Theo P. Bergeron; R. R. McBride; Mrs. L. P. Gaudet; Mrs. A. J. Mouille; Thomas A. Badeaud; P. E. Lorio; Mrs. Juanita Lorio; Mrs. C. M. Stuart; Miss E. M. Stuart; L. P. Caillouet; J. A. Munch; Alice Hoffman; and A. E. Hoffman.⁹³

The benefit concert was divided into two parts and presented on two successive nights, July 29 and 30 of 1893. The review of these programs states:

These concerts were given in honor of, and as a most worthy compliment to, Professor E. Chol, organist of St. Joseph Catholic Church, and no doubt the most capable and most worthy music teacher that ever came to the Lafourche district . . . as evidence of their appreciation of the professor of the God given art of music and of their estimation of him as a most worthy and estimable citizen, his numerous friends and well-wishers tendered him these two complimentary benefits a just tribute to his many sterling qualities.⁹⁴

These programs featured not only Chol and his music, but also performances by other outstanding musicians of the Thibodaux area

⁹³Document in Grant Collection.

⁹⁴Microfilm of The Thibodaux Sentinel, August 5, 1893, p. 3, col. 2, Nicholls State University Library.

such as the Home Circle Orchestra, under the direction of Dr. J. J. Daigre; the Thibodaux Brass Band, under the direction of E. J. Legendre; and individual performances by G. E. von Hofe and J. A. Trone.⁹⁵

Chol's mother, Pauline Clément Chol, widow of Joseph Aime Chol, died in Thibodaux on November 15, 1894, at the age of eighty-eight. Her death notice, which was posted throughout the town, as was the custom at that time, incorrectly states that her age at the time of death was eighty-nine. During her years in Thibodaux she was active in the Société des Dames de Bienfaisance de L'Eglise St. Joseph. During the War between the States, she served with the Sisters of Mount Carmel and other ladies of Thibodaux, caring for the wounded from both the Confederate and Union armies, without concern for her own safety. She devoted her services to the worst wounded and most violent patients. While nursing the wounded and dying, she had filed a formal complaint that resulted in an order by General Wettzel, signed by Captain T. K. Fuller, dated "In the Field November 8, 1862," ordering "No enlisted man of this Command will enter the premises of Mrs. Pauline Chol without written authority under pain of punishment." Her character exemplified courage in the face of danger.⁹⁶

⁹⁵Ibid.

⁹⁶Documents in Grant Collection.

Chol's reputation as organist and choirmaster continued to grow, as noted in the weekly Thibodaux Sentinel of Saturday, January 4, 1896.

The choir of St. Joseph Church regaled the congregation with beautiful singing and sweet music on New Year's Day. Prof. Chol is entitled to much praise for the care and success with which he trains his choir, considered one of the best in the state outside of the metropolis.⁹⁷

The death of Father Charles M. Menard on Tuesday, January 7, 1896, was a mournful occasion for all of Thibodaux and for Chol in particular. Chol had been a close friend and employee of Fr. Menard for forty-two years. His duties at both St. Joseph Catholic Church and at Mount Carmel Convent brought Chol into contact with Fr. Menard on a daily basis. His ardent respect for the man was made public in speeches Chol gave on several occasions following Fr. Menard's death.⁹⁸

Charles M. Menard was born in Lyons, France, on April 20, 1817, and emigrated to America, arriving in New Orleans in February of 1837. He went to Missouri for eighteen months to study for the ministry then returned to Louisiana to study at the Theological Seminary in Assumption Parish in Plattenville. After the fire that destroyed the seminary, he was sent to Thibodaux as vicar of St.

⁹⁷Microfilm of The Thibodaux Sentinel, January 4, 1896, p. 3, col. 2, Nicholls State University Library.

⁹⁸Microfilm of The Thibodaux Sentinel, January 11, 1896, p. 1, col. 2, 3, and 4, Nicholls State University Library.

Joseph Catholic Church under Fr. St. Aubin. He was ordained priest January 30, 1842. In 1845 Fr. St. Aubin left Thibodaux and Fr. Menard became pastor of not only St. Joseph but all of Terrebonne and Lafourche geographical parishes. The nearest Catholic church was Assumption Catholic in Assumption Parish about twenty miles from Thibodaux. This large responsibility stimulated the energies of the young priest. Without fear or hesitation he began his task by building St. Philomena Church in Labadieville in 1848; St. Mary Pamela near Raceland in 1849; Holy Saviour in Lockport in 1850; St. Francis de Sales in Houma in 1854; Mt. Carmel Convent in Thibodaux in 1855; St. Lawrence in Chacahoula in 1857; the chapel of St. Charles six miles below Thibodaux in 1874; the Chapel of St. John four miles above Thibodaux, and St. Bridget four miles south of Thibodaux in Terrebonne Parish in 1876.⁹⁹

He also replaced the wooden St. Joseph Church in Thibodaux with a large and substantial edifice in brick in 1847. The elevated calvary in the park at the rear of that church was also built by Menard. His purchase of paintings, furniture, statuary, and a relic of the virgin martyr Ste. Valérie during a trip back to France provided St. Joseph with all of the elegant decor that he desired to enhance the religious atmosphere within the building. He also erected an iron fence around the church and a solid brick walk connecting the church with the town. "All these are witnesses of his

⁹⁹Ibid.

administrative ability and his indomitable will and energy."¹⁰⁰

The St. Joseph choir under the direction of Chol provided the music for the requiem mass and funeral service. The Thibodaux Brass Band provided the processional march. According to the account of the funeral in the weekly Thibodaux Sentinel "The choir under the guidance of Prof. Chol acquitted itself admirably and rendered the mass and funeral service in masterly style." Archbishop François Janssens of New Orleans spoke in English at the funeral.¹⁰¹

Chol continued his duties at St. Joseph Catholic Church and Mt. Carmel Convent under the new pastor, Fr. A. M. Barbier. On June 10, 1897, Archbishop François Janssens died while sailing to Europe. His remains were placed in the sanctuary of the St. Louis Cathedral.¹⁰² Within two years the two priests closest to Chol had died.

Members of the Braxton Bragg Camp 196 of the United Confederate Veterans of Thibodaux, Louisiana, honored Chol with a guest badge that permitted him to attend the reunions of 1900 and 1905.¹⁰³

Chol's desire for everything that he did to be well organized and formally recorded is demonstrated in the many blank forms and

¹⁰⁰Ibid.

¹⁰¹Ibid.

¹⁰²Article titled "Archbishop Janssens," The Morning Star, April 14, 1905, p. 9, found in the Grant Collection.

¹⁰³Documents in Chol Papers in L.S.U. Archives.

certificates that he had printed, such as practice time records and student evaluation forms. He also had blank forms for monthly statements to parents of girls in the singing (solfege) class at Mount Carmel Convent. These forms were routinely used by Chol after the turn of the century.¹⁰⁴

As the oldest member of the original faculty of Mount Carmel Convent, Chol was accorded the honor of delivering the main address for the Fiftieth Anniversary Commencement. In his speech he details the history of Mount Carmel. He refers to the very beginnings of the convent when Father Menard had difficulty in persuading the prudent and modest Mother Thérise, Mother Superior of the Mount Carmel Sisters in New Orleans, to accept the responsibility of the new institution. Mother Thérise argued that the number of her sisters was limited, as the Order had been decimated by yellow fever epidemics.¹⁰⁵

Father Menard prevailed and three Sisters of Mount Carmel arrived in Thibodaux to become the original personnel along with two laywomen and a young music teacher. With this modest beginning in September, 1855, Mt. Carmel became so successful that the faculty had to be tripled for the class opening of January 1856. Chol credits Fr. Menard for the early success of Mount Carmel. He

¹⁰⁴ Document in Grant Collection.

¹⁰⁵ Document in Chol Papers in L.S.U. Archives.

attributes the longevity of the institution to the faithful efforts of the Sisters of Mount Carmel.¹⁰⁶

A newspaper article dated July 16, 1910, describes in detail the Fifty-fourth Annual Commencement of Mount Carmel Convent on June 23 and 24, 1910. The extensive musical entertainment was provided by Professor Chol's music students. Professor Chol presented music awards to Misses Louise Webre, Edna Gautreaux, Louise Morgan, Annie May Fleury, Ethel Bourg, Geraldine Simoneaux, Mabel Ledet, Gladys Morgan, Marie Gilly, Mildred Wright, Mathilde Delaune, Lillian Toups, Marie Blouin, and Bessie Blouin.¹⁰⁷

The Thibodaux Volunteer Fire Department has a tradition of discipline and efficiency that dates back to 1858. Even today, in Thibodaux, the most prestigious award for a citizen to receive is that of being named an honorary member of the Thibodaux Volunteer Fire Department. This honor is reserved for leading politicians, dignitaries, and persons who contribute significantly to the welfare of the community. On February 11, 1913, Chol was elected an Honorary Member of Thibodaux Fire Co. No. 1, and was invited to participate in the Annual Parade and Banquet of the Thibodaux Fire Department that was held on April 13, 1913.¹⁰⁸

¹⁰⁶Ibid.

¹⁰⁷Microfilm of The Thibodaux Sentinel, July 16, 1910, p. 3, col. 1, Nicholls State University Library.

¹⁰⁸Document in Grant Collection.

A newspaper article, dated December 7, 1913, describes in vivid detail the St. Joseph Catholic Church Choir Party of that year.

Very Rev. Fr. A. M. Barbier was the genial and hospitable host last Sunday at a dining to the members of the excellent choir of St. Joseph Catholic Church. Every year the pastor gives the choir a complimentary dining and last Sunday the pastor following the rule did himself honor and the choir much pleasure and satisfaction at the splendid banquet he placed before them. It was a feast for kings, someone said. The meal was served in courses and each course in turn surpassed in excellence the previous. At the conclusion of the banquet, the pastor was toasted as was the venerable and distinguished leader of the choir par excellence, of which the local church has always boasted, Professor Emmanuel Chol. Those who sat around the festive board were: Messrs. Philip J. Aucoin, Henri Riviere, E. J. Legendre, Villier Legendre, Professor E. Chol, Misses Gertrude Peltier, Cecile Beauvais, Noemie Legendre, Eva Lenain, Clotilde Chol, Pauline Chol, and Revs. Father Barbier and Hubert.¹⁰⁹

Chol and his daughter Pauline Chol both joined the Louisiana Music Teachers' Association in 1914. A printed membership list, dated 1914, survives in the Chol Papers in the Louisiana State University Archives. This may be the earliest record available of the Louisiana Music Teachers' Association.¹¹⁰

On May 25, 1916, Thibodaux was shocked by the destruction by fire of St. Joseph Catholic Church. Chol was recovering from illness at the time of the fire. Pauline Chol, his daughter who was fifty-seven years old at the time, risked her life saving Chol's

¹⁰⁹Microfilm of The Commercial Journal, December 7, 1913, p. 2, col. 7, Nicholls State University Library.

¹¹⁰Document in Chol Papers in L.S.U. Archives.

music from the flames. She was almost overcome by smoke and heat, but was rescued by others who helped save some of the contents of the church. Among the losses was one composition by Chol which he prized very highly. One newspaper account describes the reaction of Chol to the destroyed church:

When he learned of the catastrophe, he insisted on being taken to the place, and viewing the remains, the venerable old gentleman wept bitterly and his moaning and exclamations, it is said, by those who were present, would have turned hearts of stone, so pitiful were they.¹¹¹

Chol did not long survive the structure that he loved so well. At about noon on Monday, September 11, 1916, Emmanuel Chol died after a year of illness due principally to old age. His funeral was held in St. Joseph Hall on Tuesday, September 12, at 10:30 A.M., with a requiem mass conducted by the Very Rev. Frs. A. M. Barbier, Ravoire, and Ghude, assisted by a number of acolytes. It was one of the largest funerals ever seen in Thibodaux. The organ was played by Joseph Amedee. The choir was reinforced by a number of former members. A delegation of Catholic Knights were there as were many people from Assumption and Terrebonne Parishes, in addition to those from Lafourche Parish. The remains were reverently deposited in the St. Joseph Cemetery on the church grounds. Later, his remains were

¹¹¹Document in Grant Collection.

transferred to a new grave in the St. Joseph Cemetery, where they still repose.¹¹²

Chol's influence as a composer, performer, and teacher of music reached thousands in Lafourche, Terrebonne and Assumption Parishes.

He taught vocal and instrumental music of all kinds, and many are the musicians and lovers of music in this and the adjoining parishes who learned their all in music from him, thousands having been his pupils. Large have been the crowds that have repeatedly been entranced, elevated, and thrilled as it were, by the peals rolling out in all expressiveness from the big pipe organ in St. Joseph Church. Faithful to duty, he was always at his post, save during his absence on a trip to his native land, and recently when illness compelled him to take to his home, but his daughters presided at the organ in his stead. He always had an excellent choir, and many are those who have furnished vocal music in the church under his splendid leadership and guidance. Genteel, a polished gentleman, esteemed by all who knew him, a devoted husband, an affectionate father, besides a faithful Christian. He composed several masses and other musical compositions that held high rank and that were recognized, a number of which were used in different churches, including the St. Louis Cathedral in New Orleans.¹¹³

The citizens of today in Thibodaux still remember the esteem with which their parents and grandparents held the French music professor Emmanuel Chol. His devotion to music in the area through teaching and providing music for every occasion had a profound impact on the musical heritage of the Lafourche country.

¹¹²Microfilm of The Comet, September 14, 1916, p. 2, cols. 2 and 3, Nicholls State University Library.

¹¹³Ibid.

Chapter 3

A CATALOGUE OF THE MUSICAL COMPOSITIONS OF EMMANUEL CHOL

The extant musical compositions of Emmanuel Chol were composed in essentially the same style from his earliest to his latest. The style is similar to that of established French composers, such as Daniel-François Auber (1781-1871), Jacques Halévy (1799-1862), and Adolphe Adam (1803-1856) of the mid-nineteenth century. Chol was studying music at the Maîtrise de la Notre Dame de Paris at the time these composers were active.

Chol was a contemporary of César Franck (1822-1890) and Camille St.-Saëns (1835-1921) but was not influenced by them, nor was there any significant progression in his musical style after he immigrated to America in 1854. His formal musical training at the maîtrise provided him with a strong grounding in traditional functional harmony and counterpoint.

Interest in chromaticism and romanticism was typical of nineteenth century composers. His musical style is no exception and is consistent with his romantic titles such as: "Pleasant Dreams Waltz," "Tennessean Flower Waltz," "Remembrances of Louisiana," and "First Love." His musical style was versatile enough to cover both liturgical and secular compositions, but certainly not innovative

in respect to harmony, form, counterpoint, or orchestration. Chromaticism is found in both his melodic and harmonic writing. Chromatic alterations of nonharmonic tones, such as raised lower neighboring tones and of altered chord tones, such as raised thirds or lowered sevenths in secondary dominant seventh chords, account for most of his chromatic alterations within the context of a fixed key. Occasional modulations to foreign keys account for many seemingly apparent chromaticisms found in some of his works.

Chol's piano works are mostly character pieces composed for, and dedicated to, his piano students and therefore are not exceptionally difficult to perform. Little, if any, influence of Franz Liszt (1811-1886) or Frédéric Chopin (1810-1849) is found in Chol's piano music. His works for this medium are sentimental in nature with an emphasis on immediate appeal. In this respect his music is best described as ars combinatoria, or reworking of material and combinations of materials that work without very much emphasis on new ideas or concepts. Twenty-five different works for piano survive.

His pieces for organ are liturgical works written during his student years in Paris, and for his own performance as organist at St. Joseph Catholic Church in Thibodaux, Louisiana. These works are technically more demanding than his piano works. Only eight works for organ survive.

Like his piano music, his instrumental music was composed primarily for his students and friends and, therefore, is not exceptionally difficult to perform. Only eight instrumental works survive.

His solo vocal compositions reflect the same romantic sentimentality that is found in his piano works. These works were also written for his students and friends. Most of these pieces are secular as opposed to his liturgical choral works. Twenty-one different solo vocal compositions survive.

The choral music composed by Chol, like all of his music, represents a work-a-day type of composition. Practical considerations, such as technical limitations of his choir and specific requirements for special liturgical needs, dictated the type of music that he composed. He apparently was composing for specific occasions and not for posterity. Twenty-seven choral compositions survive.

Most of Chol's music remains unpublished, but in complete form. Both published and manuscript editions are catalogued to provide future researchers with a complete list of the compositions and the location of each work.

The musical compositions of Emmanuel Chol are catalogued according to medium. Table I lists Chol's compositions for piano; Table II, his compositions for organ; Table III, his instrumental compositions; Table IV, his vocal compositions; Table V, his choral

compositions. The title, publisher, date, and the location of the composition are given for each work. Unpublished compositions are listed as Ms (manuscript). The publisher indicated by Wehrmann is Henry Wehrmann, lithographer, of New Orleans, Louisiana. A. E. Blackmar refers to the publisher, then located at 167 Canal Street, New Orleans, Louisiana. All compositions are listed in chronological order in each category. The designation n.d. indicated that no date has been established for the composition. All compositions marked n.d. are catalogued at the end of each table. The Chol legacy is divided into three collections: The Chol Papers in the Department of Archives and Manuscripts, Louisiana State University in Baton Rouge, Louisiana; the Chol papers known as the Jeanne Delas Gremillion Collection in the Nicholls State University Archives in Thibodaux, Louisiana; and the Grant Collection of Chol Papers belonging to Newton and Heloise Grant of New Orleans, Louisiana. These collections are designated in the tables as: L.S.U., N.S.U., and Grant. Only compositions by Emmanuel Chol are catalogued. Compositions by his daughters, arrangements and transcriptions by Chol, and music by other composers owned by Chol are not included in the catalogue, but are listed in the appendices according to collection.

Table I

PIANO MUSIC COMPOSED BY EMMANUEL CHOL

Title	Publisher	Date	Collection
Olivia Polka	Ms	c. 1855	L.S.U.
Olivia Polka	Ms	Ap. 29, 1855	Grant
Lafourche Dragon March	Ms	c. 1855	Grant
Lafourche Dragon March	Ms	July 4, 1855	L.S.U.
Corinne Waltz	Ms	July 12, 1855	L.S.U.
Mary Waltz	Ms	1856	Grant
<u>Mary Waltz</u>	Wehrmann	1856	Grant
<u>Mary Waltz</u>	Wehrmann	1856	L.S.U.
Recollections of Louisiana	Ms	1857	L.S.U.
Pleasant Dream Waltz (Solo)	Ms	1857	N.S.U.
Pleasant Dream Waltz (Solo)	Ms	1857	Grant
L'echo lagunes	Ms	c. 1857	Grant
L'espérance mazurka	Ms	c. 1857	Grant
Pleasant Dream Waltz (Duo)	Ms	Oc. 12, 1859	Grant
Remembrances of Louisiana	Ms	c. 1860	Grant
Après la priere	Ms	Oc. 26, 1867	Grant
Sauve que peut	Ms	1867	Grant

Table I -- Continued

Title	Publisher	Date	Collection
<u>Sauve due peut</u>	A. E. Blackmar	1867	Grant
<u>Grace Galop</u>	A. E. Blackmar	1868	L.S.U.
<u>Sourire du printemps</u>	A. E. Blackmar	1869	Grant
<u>Sourire du printemps</u>	Wehrmann	1869	Grant
<u>Sourire du printemps</u>	A. E. Blackmar	1869	L.S.U.
La _____ (erased)	Ms	Aug. 18, 1886	Grant
Untitled	Ms	Apr. 16, 1915	Grant
Marche, Nuptial	Ms (incomplete)	n.d.	L.S.U.
Valse brillante	Ms	n.d.	Grant
Tennessean Flower Waltz	Ms	n.d.	Grant
L'absence et le retour	Ms	n.d.	Grant
Happy New Year Galop	Ms	n.d.	Grant
Valse brillante	Ms	n.d.	Grant
Untitled Duo	Ms	n.d.	Grant
First Love	Ms	n.d.	N.S.U.
Washington Artillery Polka	Ms	n.d.	N.S.U.

Table II

ORGAN MUSIC COMPOSED BY EMMANUEL CHOL

Title	Publisher	Date	Collection
Offertoire	Ms	July 30, 1852	Grant
Récit de hautbois	Ms	Aug. 12, 1852	Grant
Offertoire	Ms	Oct. 13, 1852	Grant
Solo de flutes	Ms	Nov. 1852	Grant
Offertoire	Ms	Feb. 24, 1853	Grant
Seigneur Dieu's Clémence	Ms	c. 1855	L.S.U.
Morceaux d'orgue pour un mariage	Ms	n.d.	Grant
Méditation pour orgue	Ms	n.d.	Grant

Table III

INSTRUMENTAL MUSIC COMPOSED BY EMMANUEL CHOL

Title	Publisher	Date	Collection
Trio (Flute, Oboe and Organ)	Ms	c. 1854	L.S.U.
Songs Without Words (Violin and Piano)	Ms	1893	L.S.U.
St. Patrick's Day (Violin and Piano)	Ma	1910	L.S.U.
Duo concertant (2 Violins and Piano)	Ms	n.d.	N.S.U.
Capitaine shipard (Violin)	Ms	n.d.	L.S.U.
L'espérance (Violin)	Ms	n.d.	L.S.U.
Atlantique polka (Eb Clarinet and D.B.)	Ms	n.d.	L.S.U.
Countrepoint double dans le mode majeur	Ms	n.d.	L.S.U.

Table IV

SOLO VOCAL MUSIC COMPOSED BY EMMANUEL CHOL

Title	Publisher	Date	Collection
Les Oiseaux	Ms	Aug. 26, 1852	Grant
O Salutaris	Ms	Nov., 1852	Grant
O Salutaris	Ms	July 29, 1853	Grant
Le Ciel	Ms	Jan. 26, 1855	Grant
Unne couvonne a Marie	Ms	Mar. 21, 1855	L.S.U.
O Salutaris (Soprano)	Ms	Aug. 12, 1862	Grant
Cantique à Ste. Valérie	Ms	Apr. 28, 1867	Grant
Hélèn, Henriette, Adeline	Ms	June 10, 1871	L.S.U.
La Muette de Portici*	Ms	Dec. 26, 1884	L.S.U.
Ave Maria	Ms	c. 1886	Grant
Ave Maria	Ms	c. 1886	L.S.U.
Ave Maria	Ms	Oct. 22, 1892	N.S.U.
There is No Heart But, Hath its Inner Anguish	Ms	n.d.	Grant
Pourquoi l'aimer	Ms	n.d.	Grant
<u>Pourquoi l'aimer</u>	Wehrmann	n.d.	Grant
While the Sun Goes Down	Ms	n.d.	Grant
L'âme en peine	Ms	n.d.	Grant

*NOTE: Same title of opera by Auber.

Table IV--Continued

Title	Publisher	Date	Collection
Chant des rizières	Ms	n.d.	L.S.U.
L'hirondelle	Ms	n.d.	L.S.U.
La favorite	Ms	n.d.	L.S.U.
Les petits orphelins	Ms	n.d.	L.S.U.
Hommage à Madame la Supérieure du Convent de St. Joseph	Ms	n.d.	L.S.U.
Heup!	Ms	n.d.	L.S.U.
Les travaux sort finis	Ms	n.d.	L.S.U.

Table V

CHORAL MUSIC COMPOSED BY EMMANUEL CHOL

Title	Publisher	Date	Collection
Messe	Ms	1852	Grant
Mass	Ms	Oct. 26, 1854	L.S.U.
A la mémoire Vénérée de Mère Thérise et de Mère Saint Augustin	Ms	July, 1856	Grant
Petite messe	Ms	1861	L.S.U.
Messe des morts	Ms	Nov. 16, 1865	L.S.U.
Ave Maria	Ms	Aug., 1882	Grant
Messe Impériale	Ms	Jan. 1, 1888	Grant
Cause perdue (Complete)	Ms	1889	Grant
Cause perdue - Bamboula (Bass Part Only)	Ms	1889	L.S.U.
O Salutaris	Ms	Feb. 10, 1892	Grant
Messe royale	Ms	c. 1893	Grant
Lauda Jerusalem Dominum	Ms	1893	L.S.U.
<u>Lauda Jerusalem Dominum</u>	Wehrmann	1893	L.S.U.
<u>Lauda Jerusalem Dominum</u>	Wehrmann	1893	N.S.U.
<u>Lauda Jerusalem Dominum</u>	Wehrmann	1893	Grant

Table V--Continued

Title	Publisher	Date	Collection
Offertoire de Ste. Valérie	Ms	Aug. 24, 1897	Grant
3 Morceaux de chant	Ms	n.d.	Grant
Messe des doubles	Ms	n.d.	Grant
O Salutaris	Ms	n.d.	Grant
Messe des morts	Ms	n.d.	Grant
Offertoire pour le jour de pâques et temps Pascal	Ms	n.d.	Grant
Messe a 4 voix	Ms	n.d.	Grant
Choeurs D'Esther	Ms	n.d.	Grant
Cantique a St. Valérie	Ms	n.d.	L.S.U.
Choeurs et soli pour soprani et alti	Ms	n.d.	L.S.U.
Choeur des montagnards	Ms	n.d.	L.S.U.
La brise est meutte	Ms	n.d.	L.S.U.
Tantum Ergo, No. 1	Ms	n.d.	N.S.U.
Alleluia	Ms	n.d.	N.S.U.
L'Etoile des prairies	Ms	n.d.	N.S.U.
Tantum Ergo (Trio)	Ms	n.d.	Grant

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- Mellers, Wilfred. Music in a New Found Land. London: Barrie and Rockliff, 1964; New York: Knopf, 1965.
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III. Regional Studies:

Kmen, Henry A. Music in New Orleans: The Formative Years, 1791-1841. Baton Rouge: LSU Press, 1966.

Panzeri, Louis. Louisiana Composers. New Orleans: Dinstuhl Printing and Publishing, 1972.

Stoutamire, Albert. Music of the Old South: Colony to Confederacy. Rutherford: Fairleigh Dickinson University Press, 1972.

IV. Miscellaneous Studies:

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Jones, F. O., ed. A Handbook of American Music and Musicians. Canaseraga, N. Y.: F. O. Jones, 1886. (Reprint, New York: Da Capo, 1971).

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Ochse, Orpha. The History of the Organ in the United States. Bloomington: Indiana University Press, 1975.

Sonneck, O. G. T. Early Concert-Life in America (1731-1800). Leipzig: Breitkopf and Hartel, 1907. (Reprint, New York: Musurgia, 1949).

Sonneck, O. G. T. Early Opera in America. New York: Schirmer, 1915. (Reprint, New York: Blom. 1969).

V. Original Sources on Microfilm:

Thibodaux Area Newspapers.

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The Morning Star (Roman Catholic weekly newspaper)

The Commercial Journal

APPENDIX 1

CHOL PAPERS IN THE NICHOLLS STATE UNIVERSITY ARCHIVES

(Reproduction of Archival Inventory)

Box 1

MSS-X Jean Delas Gremillion Collection.
Given by Alcuin F. Gremillion, Chol J. Gremillion
and Heloise Gremillion Grant. 1975.
Music of Emmanuel Chol family, including original com-
positions and arrangements by Emmanuel Chol and his
daughter Clotilde Chol.

MSS-X-1 Music Composed and Arranged by Emmanuel Chol.

Item

1. Kyrie and Tantum Ergo, arranged by E. Chol -- one sheet,
both sides partially torn. (Words and music).
2. "Alleluia" - arrangements for soprano, alto, tenor and
bass with choir, for organ and piano (words and music).
3. Folder, with words and music: "O Salutaris," No. 1;
"Tantum Ergo," No. 2; "Tantum Ergo," No. 1, by E. Chol;
"O Salutaris," No. 2; "O Salutaris," arranged by E. Chol
on an Italian air; "Veni Creator," "O Salutaris," by
Victor Hammurei; "Tantum Ergo," by Victor Hammurei.
4. Single sheet, words and music: "Come, Holy Ghost,
Creator Blest;" "O Salutaris Hostia," (No. 2).
5. Book of sacred music -- words and music of hymns, Masses,
Mass responses, etc.
6. Single sheet: "Hommage a St. Joseph," words and music.
7. Single sheet: words and music "O Salutaris Hostia."

8. Single sheet: words and music, "Tantum Ergo," No. 1, by E. Chol; "Tantum Ergo," by E. Chol; "O Salutaris," No. 1; "O Salutaris," No. 2; "O Salutaris," arrange par E. Chol sur an air Italien; "Tantum Ergo," No. 2
9. Two sheets, identical, words and music: "O Salutaris," No. 2; "Tantum Ergo," No. 1, by E. Chol; "O Salutaris," by C. M. Chol.
10. Folder: music only, Duo Concertant, pour deux violons avec accompagnement oblige de Piano, sur one romance sans paroles, de Fr. Thome , par E. Chol.
11. Three sheets: "Alleluia," arrangements for soprano and choir, organ; tenor with choir; basso with choir.
12. Folder, words and music: "Aux Saluts due St. Sacrement;" "Laudate Dominum," one page of music, untitled, without words.
13. Folder, words and music: "Le Patronage de Saint Joseph, Confesseur (1e 3 Dimanche apres Paques)."
14. 10 copies: "Lauda Jerusalem Dominum, Offertoire," Solo et Choeur a 4 voix, par Emmanuel Chol, organiste de l'Eglise Saint Joseph, Thibodaux, La. First copy marked "Chante a la Grand Messe du 100ieme anniversaire de la Cathedrale," and dedicated "a sa Grandeur Monseigneur Francois Janssens, - Archevêque de la Nouvelle Orleans." First copy also marked "Hommage respectivieus de l'auteur a Monsieur le Reverend Pere."
15. Folder, words and music" "In the Garden of Tomorrow," words by Geo. Giaffe, Jr.; music by Jessie L. Dippen; music only, "Brightly Dawns Our Wedding Day," by Arthur Sullivan; words and music, "In a Garden of Roses in June," by Dorothy Elliott.
16. Book of Catholic Church Music -- Masses, Vespers and Responses, with an accompaniment for the piano or organ; index on cover page.
17. Folder, words and music - Kyrie, Gloria, Credo, Sanctus and Agnus of the Mass.
18. Book, words and music of Mass by Louis Selle - copy-right 1887, by O. Ditson and Co.

19. Folder, words and music - "Pie Jesu;" "Oro Suplex," arranged for tenors and baritones.
20. Music book, Fischer's Edition No. 2800 - Organ Accompaniment to Kyriale sive Ordinarium Missae, harmonized by Rev. L. Manzette, copyright 1906, J. Fischer & Bro., New York.
21. Two sheets, partially filled in with music.
22. Folder (appears to be exercises for piano students): "Song of the Marines;" "Song of the Pirates;" "Echoes of England."
23. Folder (music only), "The Pleasant Dream Waltz," Respectfully dedicated to Mrs. Walker.
24. Folder (music only) "Sourire du Printemps, Mazurka," Emmanuel Chol, Respectfully dedicated to my Pupil, Miss Sallie Greene.
25. Folder - words and music, "Messe Royale, Canto (Gregorian)," arranged par E. Chol.
26. Single sheet, words and music of Credo, Sanctus, Agnus Dei, Tantum Ergo No. 1.
27. Folder, music only: "L'Etoile des Prairies, Suite de Valees" par E. Chol.
28. Two partially torn pages of music, one with notes marked, one with Latin words.
29. Half sheet, words and music "Hommage a St. Joseph."
30. Single sheet, words and music, "Credo," from Messe Solonelle, Luigi Bordese.
31. Folder: music "A mes Élèves, Alice Delas et Pauline Chol, First Love et Washington Artillery Polka, arranges a quatre mains pour le Piano par E. Chol."
32. Part of a music book (presumably all either composed or arranged by Emmanuel) with index on first page.
33. Single sheet, words and music, "I Miss You Most at Twilight."

34. Two folders of arrangements of Triumphal Mass, R. J. Sorin.
35. Folder, words and music of an "Ave Maria."
36. Two single sheets - identical sets of arrangements of "O Salutaris" (J. Weigand) and Ave Maria (Franz Abt).
37. Folder, "Responses de la Messe," words and music (chant).
38. Torn bits of music sheets, one containing part of "O Salutaris" by E. Chol, another part of a Credo, etc.
39. Five sheets -- portions of hymns or parts of Masses - scraps of words and music.
40. Folder, words and music "Ave Maria," par E. Chol, 22 Octobre, 1892. Appears to be a working copy, as there seem to be corrections, notes stricken, etc.
41. Half sheet of music, finger exercises for beginning piano students.
42. Single sheet, words and music of "Adeste Fidelis."
43. Music book, titled on front cover "Morceaux Detaches - Tenori," (Tenors). Words and music.
44. Folder, words and music: "Ecce Sacerdos;" Benediction responses; Confirmation (Come Holy Ghost) by C. M. Chol; Esprit - Saint Dieu du Lumiere;" and "Tantum Ergo," by E. Chol.
45. Single sheet - words and music, "L'esperence."
46. Book of hymns and Masses -- words and music.
47. Book of hymns -- words and music.
48. Folder, music only, "Elegie," par Emmanuel Chol, and marked at the top of first page, (23 Juillet 1912), "A la memoire de mon jeune ami Louis Ancoine."
49. Single sheet, words and music: "Tantum Ergo," by E. Chol; "O Salutaris," No. 1; "O Salutaris," arrange par E. Chol sur an air Italien; "Tantum Ergo," No. 2; "Veni Creator."

50. Single sheet, words and music: "Tantum Ergo," by E. Chol; "Regina Coeli;" "Blessed Virgin Mary, Bring Flowers of the Rarest."

Box 2

51. Folder, words and music: "O Salutaris," No. 1; "Tantum Ergo," No. 2; "O Salutaris," No. 2; "Tantum Ergo," No. 1, by E. Chol; "O Salutaris," and "Tantum Ergo," by Victor Hammurei.
52. Folder, music only, "Messe Pour Les Morts."
53. Book of music, some with words, Psalms, Responses, etc.
54. Folder, first page filled, words and music, apparently part of a hymn or song, in Latin.
55. One sheet, music only, "O Salutaris," appears unfinished.
56. One sheet, words and music, appears to be part of a funeral service.
57. Folder, words and music (chant) Introit and Offertory for the Immaculate Conception, Dec. 8.
58. Two sheets, words and music (chant), Feast of the Sacred Heart - Introit, Gradual and Offertory verses.
59. Book of hymns -- words and music -- for various occasions.
60. Folder, words and music, "Mother Beautiful and Fair," arranged for soprano and alto.
61. Sheets of music tied with a string -- arrangements of Adeste Fidelis, with words, for various voices.
62. Two books, words and music, hymns for various occasions; antiphons, responses and verses for parts of the Mass for special occasions.
63. Folder, words and music arranged for soprano, as follows: "Coeur de Jesu;" "Ave Maria," (Wekerlin); "O Salutaris;" "Sweet Saviour Bless Us Ere We Go;" "In This Sacrament Sweet Jesus;" and "O Jesus Christ Remember."
64. Folder, words and music as follows: "Coeur de Jesus;"

- "Ave Maria," (Wekerlin); "O Salutaris;" "Sweet Saviour Bless Us Ere We Go;" and "O Mater Admirabilis."
65. Folder, words and music: "Ave Maris: (Franz Abt); for Confirmation "Esprit Saint, Dieu du Lumiere;" and "Sweet Heart of Jesus."
 66. Folder, words and music: "Jesus, My God, My All;" "O Jesus Christ Remember;" " Mater Admirabilis;" and "Sweet Heart of Jesus."
 67. Folder, words and music: "Jesus, My God, My All;" "O Jesus Christ Remember;" "In This Sacrament Sweet Jesus," music by C. M. Chol; and "Esprit Saint, Dieu du Lumiere."
 68. Folder, words and music: "Jesus, My God, My All;" "O Jesus Christ Remember;" "O Mater Admirabilis;" and "Sweet Heart of Jesus."
 69. Folder, words and music: "Blessed Virgin Mary;" "Jesus, My God, My All;" "O Jesus Christ Remember;" and "O Mater Admirabilis."
 70. Single sheet, words and music (chant, Mass responses; "Ecce Sacerdos," and "Benediction response (Pontifical)."
 71. Two musical instruction sheets, demonstrating whole notes, half notes, etc.
 72. Two sheets of piano exercises for students.
 73. One sheet (music for piano, no words) American folk songs: "Far Far Away;" "Children's Songs;" and "Here Stands a Lovely Creature."
 74. One sheet, music only: "The Farmer in the Dell" and "Lazy Mary," practice exercises for piano students.
 75. One sheet, patriotic song "America;" children's song, "All Around the Mulberry Bush," practice exercises for piano students.
 76. One sheet of piano exercises for practice of position of fingers.
 77. Folder, parts of Mass for special occasions, "Commune d'une Vierge," Introit, Offertory; "St. Pierre Antioch," Introit, Gradual and Tract Offertory.

78. One sheet, practice exercise for piano students, presumably.
79. Folder, words and music: "O Love Divine" (Geo. D. Nevin); "Ave Maria" (Franz Abt); and "Dear Heart of my Saviour."
80. One sheet, words and music: "Mary, How Sweetly Falls That Word," and "Mother Beautiful and Fair."
81. One sheet, words and music, "Veni Creator."
82. Folder, Introit, Gradual and Offertory for Immaculate Conception, Dec. 8; Introit, Gradual and Offertory for Mass of the 27th of May, 1933.
83. Folder, words and music: "Coeur de Jesus;" "Ave Maria" (Wekerlin); "Sweet Saviour, Bless Us Ere We Go;" and "Sweet Heart of Jesus."
84. Single sheet, words and music, "Sweet Heart of Jesus."
85. Single sheet, words and music, "Cantique a Saint Ann," by C. M. Chol.
86. Folder, words and music (chant): Introit, Gradual, Offertory, Mass for St. Anne; Introit, Gradual Offertory, St. (Blessed) Sacrement; Introit, Gradual, Offertory, Feast of the Kingship of Our Lord Jesus Christ.
87. Folder, words and music (chant): Mass, Commune d'une Vierge, Gradual, Tract, Offertory; Introit, Gradual for Immaculate Conception, Dec. 8; Introit, Gradual for May 27, 1933; Introit, Gradual, Offertory, St. Pierre Antioch.
88. Folder, words and music (chant): Introit, Gradual, Offertory, Feast of the Kingship of Our Lord Jesus Christ; Introit, Gradual, Offertory, The Feast of All Saints; Introit, Gradual, Offertory, Feast of St. Peter Alcantara, Oct. 19.
89. Folder, words and music (chant): Introit, Gradual Offertory, St. Anne; Introit, Gradual and Allulua, St. (Blessed) Sacrement; Introit, Gradual, Offertory, the Feast of All Saints; Introit, Gradual, Immaculate Conception, Dec. 8.

90. Folder, words and music (chant): Introit, Gradual, Offertory, Commune d'une Vierge; Introit, Gradual Offertory, St. Pierre d'Antioch.
91. Folder, words and music (chant): Introit, Offertory, St. Joseph; Introit, Gradual, Offertory, St. (Blessed) Sacrement; Introit, Gradual, Offertory, Feast of St. Peter Alcantara, Oct. 19.
92. Folder, words and music (chant): Introit, Gradual, Offertory, St. Anne; Introit, Gradual, Offertory, St. (Blessed) Sacrement; Introit, Gradual, Offertory, Feast of the Kingship of Our Lord Jesus Christ; Introit, Gradual, Feast of All Saints.
93. Folder, words and music (chant): Introit, Gradual, Offertory, Feast of St. Joseph, March 19; Introit, Gradual, Offertory, Sr. (Blessed) Sacrement; Introit, Gradual, Offertory, Feast of St. Peter Alcantara, Oct. 19.
94. Single sheet - words and music, "Ave Maria" (Franz Abt).
95. Three sheets of practice exercises for piano students.
96. Folder, music only, "Le Reveil de Magdelein," - "Valse composee sur un motif donne par Leon," apparently a draft copy, with corrections. Marked "a mon cher ami Leon Clement - et compose et dedie."
97. Several sheets of practice exercises for piano students, clipped together.
98. Single sheet, words and music, "a Juive," arranged for second soprano.
99. Single sheet, words and music, second and third verses (couplets) of an unidentified song.
100. Folder, words and music, "O Salutaris" (Wiegand): "Tantum Ergo," (E. Chol); "Ave Maria" (Franz Abt).
101. Two sheets of music only, "Eternal Day," apparently practice piece for piano students.
102. One sheet, music only, "Shadow Time," Reverie, Charles

L. Johnson, arranged by Harry L. Alford.

103. Single sheet, either the beginning of a composition, or practice for piano students.
104. Single sheet of tablet paper, containing words of three verses and chorus of a hymn or song entitled "Pourquoi cette vive allegresse."
105. Folder, words and music, "Pourquoi cette vive allegresse."
106. Single sheet -- First Rudiments (for piano students).
107. Folder, words only, of a poem or song beginning "Ne pleure pas Enfant de France,: also poem or song "Rita l'espagnol."
108. Folder, music only, "Fond Memories Bring Gladness."
109. Folder, music only, "Mazurka No. 1," Joseph Hofman.
110. Folder, music only, "Shadow Time," Reverie, Charles L. Johnson, arr. by Harry L. Alford.

Box 3

MSS-X Jeanne Delas Gremillion Collection.
Given by Alcuin F. Gremillion, Chol J. Gremillion,
and Heloise Gremillion Grant.

Music of Emmanuel Chol family, including original
compositions and arrangements by Emmanuel Chol
and his daughter Clotilde Chol.

MSS-X-2 Composed or arranged by Clotilde Chol.

Item

1. One sheet, words and music, no title, simply marked
"Music, C. M. Chol."
2. One sheet, words and music (Chant), Introit, Gradual,
Offertory for the 27th of May, 1933.
3. One sheet, words and music (chant): Introit, Gradual,
Offertory, for the Feast of the Kingship of Our Lord
Jesus Christ; Introit, Gradual and Offertory for the
Feast of St. Peter Alcantara, Oct. 19.
4. Two folders, each containing words and music of the Agnus
Dei and Kyrie of the "Messe Imperiale" Sanctus (Royale).
5. Two single sheets each containing words and music (chant):
Introit, Gradual and Offertory for the Feast of the
Kingship of Our Lord Jesus Christ; Introit, Gradual,
and Offertory for the Feast of All Saints.
6. Single sheet, words and music, "O Salutaris," (C. M.
Chol); "Sweet Heart of Jesus."
7. Folder, words and music, "Sweet Heart of Jesus" (A. L.
Chol); and Cantique a Ste. Anne" (musique C. M. Chol).
8. Folder, words and music (chant): Introit, Gradual and
Offertory for Feast of Ste. Anne; Introit, Gradual and
Offertory, Feast of the Kingship of Our Lord Jesus Christ;
Cantique a Ste. Anne," musique C. M. Chol; Introit,
Gradual and Offertory, Feast of St. Joseph, March 19.

9. Folder, "O Salutaris," No. 2; "Tantum Ergo," No. 1; and "O Salutaris," C. M. Chol. Words and music.
10. Folder, words and music (chant): Introit, Gradual, Offertory, the Feast of All Saints - C.M.C., Introit, Gradual, Offertory, Immaculate Conception, Dec. 8.
11. Folder, words and music (chant): Introit, Gradual, Offertory and Tract, Feast of St. Joseph, March 19; Introit, Gradual, Immaculate Conception, Dec. 8.
12. Single sheet, words and music, "In This Sacrament Sweet Jesus," arranged for alto, music by C. M. Chol; "Dear Heart of My Saviour," arranged for alto; "Cantique a Ste. Anne," music by C. M. Chol.
13. Single sheet, words (Latin) and music, not titled.
14. Single sheet, music only, "Prelude," by C. Chol.
15. Half sheet, music only, "Funeral Dirge," by C. M. Chol; Offertory, by C. M. Chol.
16. Folder of music -- several compositions or arrangements by C. Chol, untitled.
17. Single sheet, music only, "Prelude," by C. Chol.
18. Folder, words and music: "Dear Heart of My Saviour;" "Cantique de Ste Anne," music by C. M. Chol; "Ave Maria," (Wekerlin); "In This Sacrament, Sweet Jesus," music by C. M. Chol; "Blessed Virgin Mary."
19. Hymn Book, words and music, as follows: "Dear Heart of My Saviour," 2nd arranged by C. M. Chol; "Jesus, My God, My All" (for soprano); "Sweet Heart of Jesus;" "O Salutaris," arranged by C. M. Chol; "Sweet Saviour! Bless Us Ere We Go;" "O Love Divine," Geo. B. Nevin (for alto); "O Jesus Christ, Remember;" Confirmation Hymn, "Esprit Saint Dieu de Lumiere;" for Confirmation, "Come Holy Ghost," by C. M. Chol; "O Mater Admirabilis."
20. Single sheet, words and music, Confirmation hymn, "Esprit Saint, Dieu de Lumiere."
21. Single sheet, words and music, Confirmation ("Come Holy Ghost), music by C. M. Chol; "Ecce Sacerdos;" "Antienne

pour la Confirmation, Apres la Confirmation; and Benediction Pontificale."

22. Folder, words and music: "O Saint Autel;" "Sweet Heart of Jesus;" "Jesus, My God, My All;" Confirmation ("Come Holy Ghost"), music by C. Chol, soprano arrangement; and "Ecce Sacerdos."
23. Folder, words and music, for Confirmation, "Come Holy Ghost," music by V. M. Chol, arranged for alto; After Confirmation (Latin); "Mother, Beautiful and Fair," arranged for alto; and "Jesus, My God, My All," arranged for soprano.
24. Single sheet, words and music, for Confirmation, "Come Holy Ghost," music by C. M. Chol, arranged for alto; "Antienne pour la Confirmation, Apres la Confirmation" (Latin); and "Ecce Sacerdos."
25. Single sheet, words and music, for Confirmation "Come Holy Ghost," by C. M. Chol.
26. Single sheet, words and music: For Confirmation, "Come Holy Ghost," music by C. M. Chol, arranged for soprano; and "Cantique a Ste Anne," musique by C. M. Chol.
27. Single sheet, words and music: Confirmation "Come, Holy Ghost," music by C. M. Chol, arranged for soprano; and "Blessed Virgin Mary."
28. Folder, words and music: "Dear Heart of My Saviour;" "Cantique de Ste. Anne," musique par C. M. Chol; "In This Sacrament Sweet Jesus," music by C. M. Chol; "Blessed Virgin Mary;" and "Jesus, My God, My All."
29. Single sheet, words and music: Confirmation "Come Holy Ghost," music by C. M. Chol; "Dear Heart of My Saviour," both arranged for soprano.
30. Single sheet, words and music: "Dear Heart of My Saviour;" "In This Sacrament Sweet Jesus," music by C. M. Chol, both arranged for soprano.
31. Folder, words and music: "Coeur de Jesus;" "Ave Maria" (Wekerlin); "Sweet Saviour! Bless Us Ere We Go;" "O Salutaris," arranged by C. M. Chol; and "In This Sacrament Sweet Jesus," music by C. M. Chol.

32. Single sheet, words and music: "O Salutaris," arranged by C. M. Chol; "Sweet Saviour Bless Us Ere We Go;" "O Salutaris" (Second), arranged by C. M. Chol.
33. Single sheet, words and music: "In This Sacrament Sweet Jesus," music by C. M. Chol.

Box 4

MSS-X Jeanne Delas Gremillion Collection.
Given by Alcuin F. Gremillion, Chol J. Gremillion and

Music of Emmanuel Chol family, including original
compositions and arrangements by Emmanuel Chol
and his daughter Clotilde Chol.

MSS-X-3 Sacred Music from Chol Collection.

FOLDER NO.

1. Items (1) and (2): Two small books containing funeral music and liturgy, also the complete Office of the Dead.
2. Item (1) "Ave Maria," vocal arrangement with piano accompaniment - (a) music by L. Cherubini; (b) soprano solo, composed by Rossini, copyright 1896.
- Item (2) Duet for tenor and baritone - "Crucifix," composed by J. Faure; copyright 1879.
- Item (3) Solo for soprano or tenor - "Ave Maria et O Salutaris," composed by Ad. De Doss, copyright 1881.
- Item (4) "O Salutaris Hostia" (O Great Redeeming Sacrifice), arrangement for piano or organ accompaniment, composed by Henri Panofka, copyright 1891.
- Item (5) Solo for Soprano or Tenor - "Shepherd, Divine I Come," composed by Frederic Jerome, copyright 1900 (words of O Salutaris inserted in pencil).
- Item (6) Mass composed by Louis Selle, copyright 1887.
3. Item (1) "Petite Messe Solennelle," A Deux Voix Choeur a 2 parties et solos (2 partie), composed by Luigi Bordese. This piece bears the signature of Bannan T. Blake, with the date 1876.

Missing in number only.

- Item (2) "Crucifix," for contralto or baritone, composed by J. Faure, copyright 1879.
- Item (3) Booklet, apparently chant responses of the Mass: "Canticum Zachariae;" "Toni Communes Missae;" "Toni Evangelii;" "In Paradisium;" "Tonis ad 'Pater Noster';" "Toni Praefationum," copyright 1919.
- Item (4) "O Salutaris Hostia" (The Lord Himself My Shepherd Is, Psalm XXIII) for soprano or tenor, composed by Henry Potier, copyright 1894; "O Salutaris Hostia" (The Earth It Is The Lord's Alone, Psalm XXIV), composed by B. Hamma, copyright 1894; "O Salutaris Hostia" (Great Is Our Lord), composed by B. Hamma, copyright 1894; "O Salutaris Hostia" (Morning Hymn), composed by B. Hamma, copyright 1894.
- Item (5) Torn portion of one page of "Cantique En L'Honneur de L'Immaculee Conception de la tres Sainte Vierge," composed by Henri Fourrier (Professor de Musique et Maitre de Chapelle de l'Eglise St. Joseph, Paroisse Lafourche).
4. Item (1) "Come Unto Me" (St. Matthew XI - 28-30), composed by H. Martin Van Lennep, copyright 1886.
- Item (2) "Ave Maria," composed by Franz Schubert, copyright 1902.
- Item (3) Portions of book of French hymns, various composers, two sets apparently from same book, one showing signature of B. A. Chol at top of page 55.
- Item (4) Foepfel's Mass in Honor of the Holy Guardian Angel, revised and arranged for two, three, or four voices by B. Hamma, copyright 1893.
- Item (5) Mass in honor of St. Hedwig, composed by Alfred J. Silver, copyright 1916 - signature of Coralie Bergeron on first page.

- Item (6) "O Salutaris" and "Tantum Ergo," composed by J. Weigand.
- Item (7) "Ave Maria," for two voices, composed by J. B. Wekerlin; "O Salutaris," solo for soprano, composed by J. B. Croze; "Ave Maria," for two voices, composed by Mozart; "Ave Maria" for three voices, composed by Henri Fourrier. In this folder of hymns, there is an insert of what is apparently an original score (one page), one side "Ave Maria de Wekerlin," and the other side "Oro. Supplex pour Soprani et Choeur."
- Item (8) "Ave Maria," music by Minnie T. Wright, copyright 1924; duet with violin obligato.
- Item (9) "Petite Messe Solonelle," composed by Luigi Bordese, for two voices, or choir in two parts with solos, with piano and organ accompaniment.

Box 5

MSS-X Jeanne Delas Gremillion Collection.
Given by Alcuin F. Gremillion, Chol J. Gremillion and
Heloise Gremillion Grant.

Music of Emmanuel Chol family, including original
compositions and arrangements by Emmanuel Chol
and his daughter Clotilde Chol.

MSS-X-4 French Vocal Music from Chol Family Collection

<u>FOLDER</u> <u>NO</u>	<u>ITEM NO. &</u> <u>COMPOSER</u>	<u>TITLE</u>	<u>COPYRIGHT</u> <u>YEAR</u>
1.	(1) Gounod, Ch.	Response de Medje'	----
	(2) Campenhout, F.	La Nouvelle Brabanconne	1853
	(3) Michel, Ferdinand	Les Oiseaux du Fou	----
	(4) Arnaud, Etienne	Rita L'Espanole	----
	(5) Carayon, Amedee de	Armour et	----
	la Tour	Fantatisme	----
	(6) Chouders, Antony	A une Etoile	----
	(7) de Latour, Aristide	Daniel	----
	(8) Marietti, G.	La Response a la	----
		Promise	----
	(9) Hequet, Mr. Gustave	Il Ne Sait Pas	----
	(10) Klein, Jules	Rayons Perdus	----
	(11) Verdi, G.	Violetta (La	----
		Traviata)	----
2.	(1) Album of French Songs, composed by L. Clapison, no copy- right date. Songs as follows: "La Priere et le Travail;" "La Visite d'un Petit Oiseau;" "Le Reve de ma Vie;" "Le Proces du Village;" "Petites Fleurs Fanees;" "La Primeur de la Vie;" "Le Tambour de L'Endroit;" "L'Arbre de Noel;" "Le Paradis Retrouve;" "Plus de Tristeese que de Bonehur;" "Il Faut Souffrir Pour Etre Beau."		
	(2) Massett, J. M.	Peut Etre, C'Est Lui	
	(3) Book of Songs as follows: J. Conconne, "L'Aumone Pour des Fleurs;" J. L. Batemann, "La Lanterne Magique au Pension- nat;" G. Martin, "Pale Etoile du Soir."		
	(4) F. Massini	Les Amours du Patrie	
	(5) Couturier, Felicia	Paquita	

Box 6

MSS-X Jeanne Delas Gremillion Collection.
 Given by Alcuin G. Gremillion, Chol J. Gremillion and
 Heloise Gremillion Grant.

Music of Emmanuel Chol family, including original
 compositions and arrangements by Emmanuel Chol
 and his daughter Clotilde Chol.

MSS-X-5 English Vocal Music from the Chol Family Collection

<u>FOLDER NO.</u>	<u>TITLE</u>	<u>COPYRIGHT YEAR</u>
1. (1) ?	Everybody's Happy When the Sun Shines	----
(2) Campbell, J. H.	In the Cottage of Kisses & Love	1903
(3) Horwitz, Chas.	Lucile	1894
(4) Von La Hache, Theod.	The Conquered Banner	1894
(5) White, C. A.	Two songs - Madeleine and Marguerite	1887
(6) Glover, Stephen	What Are the Wild Waves Saying	----
(7) Mattel, Tito	Non e Ver (It is Not True)	----
2. (1) Vickers, Geo. M.	Until Then	----
(2) Hayes, John Winsler	The Sweetest Girl of All	----
(3) Jacoboski, Ed.	Lullaby from "Erminie"	----
(4) Hon. Mrs. Norton	Juanita	----
(5) J. B. Dykes (with words by Cardinal Newman)	Lead Kindly Light	----
(6) Foster, Stephen C.	My Old Kentucky Home	----
(7) Balfe, N. W.	Then You'll Remember Me	----
(8) Kjerulf, Halfdan	Last Night (Sehnsucht)	----
(9) ?	The Old Oaken Bucket	----
(10) Vickers, Geo. M.	Stay Home To-Night With the Old Folks	----
3. (1) Marks, Godfrey	Sailing (Ere Jack Comes Home Again)	----
(2) Cherry	The Dear Little Shamrock	----
(3) Giebel, Adam	Only One in the World For Me	----

<u>FOLDER</u> <u>NO</u>	<u>TITLE</u>	<u>COPYRIGHT</u> <u>YEAR</u>
3. (4) Knight, J. P.	Rocked in the Cradle of the Deep	----
(5) Vickers, Geo. M.	Sweet Chimes of Long Ago	----
(6) Balfe, M. W.	Then You'll Remember Me	----
(7) White, C. A.	Come Silver Moon	----
(8) Ruby, Emory P.	Florence	----
(9) Campana, F.	See the Pale Moon (Guarda Che Bianca Luna)	----
(10) Balfe, M. W.	Did'st Thou But Know (Si Tu Savais)	----
4. (1) a. F. Paola Tosti b. Rossini	Forever and Ever La Separazione (The Separation)	----
(2) Glover, Stephen	Hymn to the Night	----
(3) Wellings, Milton	Some Day	----
(4) Pollack, Muriel	Ashes of Vengeance	1923
(5) Bucalossi, P.	Love, I will Love Thee Ever	----
(6) Lover, Samuel	My Mother Dear	----
(7) Weingand, William	Serenade to Ida	----
(8) Hodson	My Home, My Happy Home	----
(9) Trotere, H.	Asthore (Darling)	1893
5. (1) Glover, Stephen	Fairy Bowers	----
(2) Kjerulf, Halfdan	Last Night (Sehnsucht)	1885
(3) Campana, F.	See the Pale Moon (Guarda Che Bianca Luna)	1890
(4) Donizetti	I'll Pray for Three (Sparzi D'Amato, from Lucia di Lammermor)	----
(5) Harris, Chas. K.	Why Don't They Play With Me	1904
(6) Wood Haydn	Fairy Waters	1912
(7) Harding, Roger	Pretty Kitty Doyle	1896
(8) Udall, Lyn	Just As The Sun Went Down	1898
(9) Gwendler, H. F.	Vesper Bells	1881
(10) Rogers, E. A.	Amelite	1889

Box 7

MSS-X Jeanne Delas Gremillion Collection.
Given by Alcuin F. Gremillion, Chol J. Gremillion and
Heloise Gremillion Grant.

Music of Emmanuel Chol family, including original
compositions and arrangements by Emmanuel Chol
and his daughter Clotilde Chol.

MSS-X-6 Instrumental Music from Chol Family Collection (Piano,
Banjo, Organ)

<u>FOLDER</u> <u>NO.</u>	<u>TITLE</u>	<u>COPYRIGHT</u> <u>YEAR</u>
1. (1) Barillette, Homer	Grande Polka de Concert	1895
(2) Schneider, Erwin	Silver Spray (Etude de Concert)	1901
(3) Boscowitz, F.	Les Grelots (Sleighbells)	1881
(4) Schmitt, G.	La Louisianaise (Polka) Op. 10	----
(5) Jensen, Adolf	Longing, Op. 8, No. 5	1881
(6) Ascher, Jr.	La Cascade de Roses Op. 80	1919
2. (1) Ketterer, Eugene	Valse des Fleurs, Op. 116	----
(2) Smith, Sydney	La Cascade des Rubis	----
(3) Auber	Overture to Masanielle	----
(4) Various	Song Book, as follows:	----
Badarzewska	The Maiden's Prayer	
G. Lange	Flower Song	
M. Brinkmann	Remember Me	
arr. by H. A. Tritchell	La Paloma	
Richards, B.	Warblings at Eve	
(5) Lehar, Franz	Merry Widow Waltz	1909
(6) Greenwald, M.	Uarda (Meditation)	1909
(7) Berl, Herman	Gloire de Dijon (Inter- mezzo)	1899
(8) Blackmar, H. D.	L'Elegance Schottische (for banjo)	1888
3. (1) Gurlitt	An der Quelle (By The Spring and Schlummerlied (Slumber Song)	1887

<u>FOLDER NO</u>	<u>TITLE</u>	<u>COPYRIGHT YEAR</u>
3. (2)	Johnston, Edward F. Evensong (for organ)	1910
(3)	Various Book of Melodies as follows:	
	Fisher, Leander The Robin's Departure	1875
	Rollingson, T. H. In Shadow Land, Op. 411	1899
	Spence, Wm. R. Merry Heart Gavotte	1897
	Holst Kentucky Jubilee	1899
(4)	Various Book of melodies as follows:	
	Ellis, Joseph With Kind Regards	1919
	Saint-Seans, Camille The Swan (Le Cygne)	----
	Clark, Mary Gail Then A Giant Chased Him	1919
(5)	Auber Holy, Holy Power	----
	Murray, J. R. (Arr) Four Preludes	----
(6)	Higgs, H. M. & Amacker, Wilhelm Aria and Moderato	----
(7)	Wagner Tannhauser	----
(8)	? Funeral March	----
(9)	Mack, E. Solitude (Fantasie)	1863
(10)	Gottschalk, L. M. The Dying Poet	1892
(11)	Ascher, J. Alice	----
(12)	G. Capitani Amanti e Sposi (Polka)	----
4. (1)	Abadie, Louis Les Feuilles Mortes (Reverie-Etude)	----
(2)	Various Music book as follows:	
	Kirchmer, Th. On The Village Green	1895
	Schumann, Robert Blumenstuck (Flower Piece)	
	Hause, C. Staccato Etude	
	Jensen, Adolf Elfin Dance	
	Ravina, H. Thistledown Fancies	
	Bach Prelude	
(3)	Mendelssohn 4-hand arrangements of popular pieces (Un Songe d'une Nuit d'Ete: Notturmo; Wedding March)	----
(4)	Ketter, Ella Jack and Jill	1930
(5)	Wallace, W. V. Romance, Op. 21	----
(6)	Mendelssohn Wedding March (1 page)	----
(7)	Hammerel, Victor Stampede Galop	----
	Smith, Sydney Gaiete de Coeur	----
(8)	Van Gael, Henri Le Petit Savoyard	1903
(9)	Lack, Theodore Valse - Arabesque	----
5. (1)	Bartlett, Homer V. Hector (Galop brillant)	1892
(2)	Ketter, E. Success - Polka, Op. 254	----
(3)	Krogmann, C. W. The Pony Race, Op. 15, No. 8	1906
(4)	Schulhoff, Jules Valse Brillante	----

<u>FOLDER</u> <u>NO</u>	<u>TITLE</u>	<u>COPYRIGHT</u> <u>YEAR</u>
5. (5) Verdi	Miserere from Il Trovatore, arr. by Charles Grobe	----
(6) ?	Souvenir de Jenny Lind, Theme de Beatrice de Tenda	----
6. (1) Loth, L. Leslie	Laughing Waters	1918
(2) Ascher, J.	Alice	----
(3) Schulhoff, Jules	Rohemiannes Russes, Op. 46	----
(4) Mendelsohn-Bartholdy (Felix)	Russiche Zigueneder (Songs Without Words)	----
(5) Gottschalk, L. M.	La Scintilla Mazurka	1882
(6) Godefroid, Felix	La Reve (Etude Melodique) (Op. 23)	----
(7) DeNardo, Joe	The Girl Symphony	1913
(8) Strauss, Johann (Fils)	Annen - Polka, Op. 117	----
(9) Linders, Karl	Floating Water Lillies (Gavotte)	1898-1916
(10) Mattei, Tito	Grande Valse de Concert	----
(11) Thome, Francis	Argonaise	----

Box 8

MSS-X Jeanne Delas Gremillion Collection.
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and his daughter Clothilde Chol.

MSS-X-7 Miscellaneous Items, including music publications,
memoranda, etc.

Item:

1. Copy of "The Etude," Pressers Musical Magazine, issue of June, 1917. Signature of Pauline Chol on cover.
2. Copy of "The Musical Observer," musical publication, issue of October, 1915.
3. Copy of "Music and Musicians," published by L. Grunewald Co., Ltd., New Orleans -- no publication date.
4. Copy of "Everyday Life" magazine, issue of May, 1910.
5. Front and back covers of "The Etude" Magazine for October, 1911, with picture of Franz Liszt on front cover.
6. Copy of "The Metronome," musical monthly magazine, issue of April, 1896.
7. Copy of "L'Art Musical," musical publication in French, published in Montreal, issue of April, 1896.
8. Copy of "Chicago Household Guest," fiction magazine, issue of January, 1904.
9. Seven alphabet cards.
10. Envelope contains advertising matter about "latest popular song hits" and "most famous popular classics." Postmarked New York, NY, 1910, from The Fair Music Co., 1178 Broadway, New York. Envelope has pencilled music notes, and is addressed to "Miss P. Chol, Thibodaux, Louisiana."

11. Cover for "Proper of the Mass, for all the Sundays of the Year," by Rev. Theo. Laboure, O. M. I. Signed "Signed St. Joseph's Church Choir, Thibodaux, La. 1923."
12. Folder (apparently two pages from a book or pamphlet) with picture entitled (A Musicale." Hand-written notes about two compositions on back.
13. Piece of paper with description of musical notes and signs used to write music; examples of musical staves, clefs, rests and their values.
14. One page, printed in French, apparently a preface to a music book.
15. Envelope addressed to "Mr. E. Chol, Thibodaux, La." from the B. F. Wood Music Co., 88 St. Stephen St., Boston 17. Contains samples (themes) of fifteen numbers from the catalog of B. F. Wood Music Co. for Teachers of Piano, and order form with return envelop. Pencilled notes on envelop.
16. Copy of "The Etude," Presser's Musical Magazine, issue of January, 1919.
17. Two pages of hand-written notes, in French (written on both sides), presumably notes for a talk or sermon on the 400th anniversary of the discovery of America by Christopher Columbus. (There are obviously pages missing -- the last two pages concern the Sisters of Mt. Carmel at Thibodaux).
18. Words of the song of hymn "Blessed Virgin Mary, Bring Flowers of the Rarest," hand written on both sides of one page, four verses and chorus.
19. Words of French hymn to the Blessed Mother, in French, on one page, both sides (no title).
20. Words of the hymn "Mother Beautiful and Fair," written on one page, both sides, two verses and chorus.
21. Advertising sheet "New Material for Teachers," from L. Grunewald Co., Ltd., New Orleans.
22. Church card containing Mother of Perpetual Help Novena service, prayers and words of hymns.

23. Folder of blank manuscript pages for music.
24. Chart, diagram showing value of the seven different notes and their mathematical proportion in relation to each other.
25. "Exercices, 2e Partie," book of exercises for piano by J. B. Duverney, Opus 240. This is obviously a teacher's manual.
26. Systeme Nouveau pour toutes les Ecoles Normales de France." Music course in six lessons for accompanying sacred chant, a French publication. XXIII edition of a course which was awarded a silver medal at the University Exposition of 1878 in France.
27. Folder of miscellaneous material as follows:
 - a. Letter: from office of Professor Emmanuel Chol to "Madame J. Gaude," dated May 21, 1914, in French, concerning violin lessons he is to give, presumably to Mrs. Gaude's thirteen-year-old child.
 - b. Words of song "Pourquoi cette vive allegresse."
 - c. Small envelop from Thibodaux Drug Store, with prescription number, issued by Dr. Dansereau, giving directions for use, dated 11/29.99.
 - d. Words of hymn, "Ave Maria Stella," in Latin. written on back of a routing sheet from a New Orleans firm.
 - e. Words of hymn "Cantique a Ste. Anne," in French.
 - f. Memorandum -- appears to be choir directions for funeral service.
 - g. Words of hymn "Hommage a la Croix," in French.
 - h. Three pages, front and back, complete directions for choir for all Holy Week services from Palm Sunday through Easter Sunday.
 - i. Wedding invitation (partially torn) of Marie Antoinette Toups to Dr. Marcelin V. Marmande at St. Joseph's Catholic Church, on Tuesday morning, January 16, year torn off.

- j. Words of hymn, "Holy God We Praise Thy Name," in English.
- k. Words of what appears to be second verse of a hymn, in French.
- l. Copy of Monthly Bulletin, of the Louisiana State Board of Health, for December, 1924.

APPENDIX 2

CHOL PAPERS IN THE DEPARTMENT OF ARCHIVES AND MANUSCRIPTS,
LOUISIANA STATE UNIVERSITY, BATON ROUGE, LOUISIANA
(Reproduction of Archival Inventory)

CHOL (EMMANUEL) PAPERS	U-163	#1780
1845, 1854-1921, n.d.	-164	#1906
1,213 items, and 6 manuscript volumes	41-29	
and 31 printed volumes	Nsp.	

Papers of Emmanuel Chol (1834-1916) of Thibodaux, Lafourche Parish; native of France, music teacher at Mount Carmel Convent, and composer.

Bills and receipts, pictures, manuscript and sheet music, notebooks, pamphlets and other imprints reflect Chol's professional career, his affiliation with the Catholic Church, and the education of his children in Parochial schools.

Folder 1 1858-1859, 1862-1869
7 Items

(Emmanuel Chol, French immigrant, in Thibodaux, Lafourche Parish

2 letters in French, from V. Pujos, Donaldsonville, in Ascension Parish, 1858, and Lourdes and Chassaignac, New Orleans, 1859, to Chol, Thibodaux.

5 cancelled promissory notes and bills for music instruction, 1858-1859, 1862, 1868

Folder 2 1871-1879
34 Items

24 letters to Emmanuel Chol consisting of 9 letters, in French, from Charles de la Bretonne (Pseudonym, Jacques de Roquigny), editor of Journal L'Avenir, New Orleans, concerning "La Cause Perdue," 1872-1874, 1876; 1 letter, in French, from R. Natile, New Orleans, 1875; 3 letters, in French, from F. Charpoux, music firm, New Orleans, 1877; 2 letters from Junius Hart, music house, New Orleans, 1878; 1 letter, in French, from Joseph E. LeBlanc, Paincourtville, Assumption Parish, mentioning illness of E. F. H. Dugas, 1879; 6 letters, in French, from Philip Werlein, music house, New Orleans; 1 letter, in French, from Armelise Dugas, Paincourtville, 1879; and 1 letter from Louis Grunewald, music firm, New Orleans, soliciting business, 1879.

2 invitations to Chol from Leila Ewing to commencement exercises and musical soiree of Locquet Institute, New Orleans, 1871.

2 bills for music instruction by Chol, 1871, 1873; 4 bills for purchase of music and meat, 1874, 1877.

1 letter from R. H. Allen, Rienzi Plantation, Lafourche Parish, recommending Chol to James M. Allen, 1872; 1 bill issued Mrs. Chol for purchase of dry goods, 1877. (2 items)

Folder 3 1880-1885
71. Items

15 letters to Chol consisting of 5 letters, in French and English, from Junius Hart, 1880, 1882, 1884; 1 letter, in French, from music publisher (?), 1883; 6 letters from John Calder and Company, New Orleans sugar factory, 1883, 1885; 1 letter, in French, from Louise Hoffman, pupil, expressing New Year's greetings, January 1, 1885; 1 letter from C. Lazard and Company, clothier, New Orleans, January 23, 1885; and 1 letter from F. W. Bremer, music firm, New Orleans, soliciting business, 1885.

1 letter to Chol and Monnier from Scientific American, Washington, D.C., concerning patent, August 10, 1885.

5 broadsides and broadsheets featuring programs at Eglise St. Joseph, Thibodaux, directed by Chol, September 19, 1880; concert program of Arbuckle and Colby, Boston, Dec. 8, 1881; St. Louis, Missouri, Musical Union program, February 23, 1882; Charity Hospital, New Orleans, benefit

program featuring Chol and daughter, Pauline, May 31, 1883; and souvenir des fetes de Valenciennes, France, July 14-15, 1883.

46 miscellaneous items including 3 blacksmith bills from H. Tetreau, Thibodaux, 1881, 1884-1885; 9 bills from Mt. Carmel Convent for tuition of Elizabeth and Clotilde Chol, 1883, 1885; 4 tuition bills and 1 report for Henry Chol from Thibodaux College, 1883, 1885; and 29 miscellaneous receipts for payment of taxes, dental services, box rent, coal, merchandise and purchases from music houses, 1882-1885.

Folder 4 1886-1889
122 Items

Munn and Company, editors of Scientific American, letters to Chol and Monnier commenting on patent for invention. Feb. 20, March 2, and May 3, 1886. (3 items)

(Chol visited France in June 1886; in 1888, he was distributor of wine for Joseph Jordan, Anaheim, California)

12 letters and 1 card to Chol including 1 letter from F. W. Bremer concerning piano sale, 1886; 1 letter, in French, from Dr. A. Delevard, Houma, Terrebonne Parish, 1886; 1 letter, in French, from Charles M. Menard, Catholic priest, Thibodaux, Dec. 8, 1886; 1 factor letter from John Calder and Company, 1886; 2 letters from C. Lazard and Company, New Orleans, requesting settlement of account, 1887 and 1889; 1 letter from Philip Werlein offering commission for sale of piano, 1888; 3 letters from Junius Hart concerning account, 1888 and 1889; 2 letters from Dugas and LeBlanc, Westfield Plantation, Paincourtville, concerning purchase of wine, April 23 and May 12, 1888; and 1 card from James Jordan, wine merchant, Anaheim, California, concerning account, May 22, 1888. (13 items)

1 statement of account, 1 promissory note, and 94 miscellaneous receipts of Chol including receipts from Mount Carmel Convent for payment of tuition of Elizabeth and Clotilde Chol, receipts from Thibodaux College for payment of tuition of Henry Chol, and receipts for payment of drugs, dental services, express, and merchandise. (96 items)

1 menu from steamer "St. Laurent" showing picture of boat, 1886; 1 circular letter from Union Artistique, Litteraire et Scientifique Valenciennoise, Paris, 1888; 1 broadside from Junius Hart, advertising Anton Strelezki's Mosaic, Album Musicale, 1888. (3 items)

7 miscellaneous receipts including 1 issued Mrs E. Chol, 3 issued Alfred Chol, and 3 issued Henry Chol for purchases and services rendered. (7 items)

Folder 5 1890-1899
168 Items

16 letters including 12 letters to Chol from Junius Hart, 1892; Leon Clement, Valenciennes, France, 1893; A. Broussard, merchant, Cade, St. Martin Parish; Schlesinger and Bender, wine merchants, San Francisco, 1898-1899; C. Lazard Company, 1898-1899; Louis Grunewald, 1899; J. A. Dalferes, merchant, Belle Alliance, Assumption Parish, 1899; and 4 letters, in French, from Chol to Van der Cruyssen, editor, L'Union, Breaux Bridge, 1890, to editor of the Sentinelle de Thibodaux (2 items, 1892), and to Professor Argence, 1898. (16 items)

1 letter, in French, from Archbishop F. Janssens, New Orleans, to L. P. Caillouet, judge, commenting on the memorial fund being raised for Menard, 1896.

130 cancelled checks, promissory note, receipted bills and statements of account for payment of purchases of merchandise, hardware, music and groceries, tuition fees of children at Mount Carmel Convent and Thibodaux College, express, and telephone and box rent services. (130 items)

3 circular letters advertising American Patent System Celebration, 1891, and soliciting contributions to Father Menard's Memorial Fund, Thibodaux, 1896-1897; 2 Catholic broadsides, 1892, 1899, and 1 broadside advertising the Classical and Commercial Institute, New Orleans, 1894. (6 items)

1 admit card to the Centenary St. Louis Cathedral, New Orleans, 1893; 1 invitation to picnic on E. D. White Plantation, Lafourche Parish, 1898; 1 personal card of Antoine Simon, chaplain, Ursuline Convent, New Orleans, 1899; 1 announcement of music course, Mount Carmel Convent, 1899. (4 items)

11 miscellaneous receipts consisting of 4 receipts issued Emil Chol for tuition at St. Mary College, St. Mary, Kentucky, 1898-1899; 5 receipts to Henry Chol for membership in the Y.M.B.A. fire protection and payments on account, 1891-1892; 1 receipt to Alfred Chol for subscription, 1891; and 1 receipt to Clotilde Chol for payment of books from Mount Carmel Convent, 1893. (11 items)

Folder 6 1900-1904
173 Items

7 business letters to Emmanuel Chol from Louis Grunewald, C. Lazard Company, 1900-1901, 1903; 6 miscellaneous items including Palace Theatre, Houston, Texas, broadsheet, 1901, invitation to Coulon-Ayo wedding, 1901, theatre broadside advertising W. B. Patton in The Last Rose of Summer, 1904; 1 broadside from Louis Grunewald listing popular music, 1904, 1 almanac, 1904, and 1 (blank) report card for music instruction by Chol. (13 items)

152 cancelled bank checks, bills, receipts, and statements of account of Chol, for purchase of food, merchandise, blacksmith services, box rental, telephone service, dental care, payment of tuition at Mount Carmel Convent, 1901-1904; 4 bills issued by Chol for music instruction, 1900-1902. (156 items)

1 letter of thanks to Clotilde Chol from Mary Darden Rousseau, Lafourche, October 8, 1901. (1 item)

3 receipts of Emil Chol for payment of membership dues in Thibodaux Carnival Club, 1900, and for harness repairs (2 items, 1901). (3 items)

Folder 7 1905-1907
97 Items

86 items of Emmanuel Chol consisting of 1 letter of thanks from A. R. Reynolds, Donaldsonville, 1905; 4 items in French, concerning Monsigneur Chapelle and memorial to Father Menard, 1905; and 86 miscellaneous bills and receipts for telephone service, purchase of merchandise, food, poll tax, and subscriptions.

1 bill for printing of tickets issued Chol and Robichaux, 1905.

1 broadsheet from Keystone Life Insurance Company of Louisiana, New Orleans, 1907.

8 miscellaneous items of A. F. Chol consisting of 2 letters from Louisiana Remedy Company, New Iberia, regarding commission, 1907; 4 bills and receipts, and rejected insurance application; 1 promissory note; and 1 card from C. Cenac and Company regarding oyster shipment. 1905-1907.

1 promissory note signed by Emil F. Chol, 1906.

Folder 8 1908-1909
98 Items

19 letters and 1 card of Emmanuel Chol consisting of 16 routine business letters from L. Grunewald Company, Ltd., 1908-1909; 1 personal letter, in French, from Mathilde Chol, granddaughter, Ursuline Convent, New Orleans, commenting on visit by Cardinal Gibbons; 1 letter (copy), in French, to Robert E. Broussard, United States Representative from Louisiana and 1 reply from L. E. French, Broussard's secretary, stating Broussard in Mexico, Aug. 19, 1909; 1 card from G. E. Webster, newspaperman, Davenport, Iowa, 1908. (20 items)

67 miscellaneous receipts for payment of taxes, lumber, merchandise, telephone and box rent services, and groceries, 1908-1909; 2 promissory notes; 1 certificate for purchase and 2 mimeographed advertisements from L. Grunewald. (72 items)

1 reprint of editorial, "Taft's Religion," from The North American, Philadelphia, 1908; 1 political broadside from The New Orleans Progressive Union advertising arrival of Taft and Mardi Gras, March, 1908. (2 items)

2 receipts for purchase of groceries by Mrs. Chol, 1908; 2 receipts for purchase of groceries by Emil Chol, 1908. (4 items)

Folder 9 1910-1916
62 Items

5 letters of Emmanuel Chol consisting of 2 routine letters from Louis Grunewald, 1914-1915; 1 letter (copy) to George J. Bryan, President of the University Society, New York, accepting offer to examine music published by him, 1914; 1 letter from Lucius Lescale, organist, Tudor Theatre, New Orleans, stating publication of 2 pieces, the "Tudor Waltz" and "Uncle Pat" and 1 reply, in French, to Lescale, 1915. (5 items)

4 broadsides advertising horn by L. Grunewald Co., Ltd., 1910; advertising Louisiana Music Teachers Association Convention in New Orleans, 1916; 1 commencement program of Mt. Carmel Convent, 1913; and 1 burial broadside of Chol, 1916. (4 items)

39 miscellaneous receipts including 2 signed by Chol for payment of music instruction, 1910-1914; 1 cancelled check, 1910; 2 lists of music from L. Grunewald Co., Ltd., 1911; 1 card from Chol to Grunewald requesting a copy of his "Grace Galop," 1915. (43 items)

8 miscellaneous items including 1 printed statement of account from the Bank of Thibodaux, 1911; 1 program from Thibodaux College, 1912; 1 calendar from the Citizens Bank, Thibodaux, 1912; 1 sacred music program, 1912; 1 card from Leonce H. Chol (grandchild of Emmanuel Chol), and invitation to commencement exercises of New Thibodaux College, 1913; 1 letterhead from Hotel Donaldson, 1914; 1 personal card from Antoine Simon, Catholic priest, St. Augustine Church, New Orleans, 1915. (8 items)

2 letters from L. Grunewald Co., Ltd. to Pauline Chol, daughter of Emmanuel, concerning her music order and the Music Teachers' Convention in New Orleans, 1915.

Folder 10 no date
69 Items

38 items of Emmanuel Chol including 30 miscellaneous bills, receipts and statements of account, and 8 miscellaneous items including one message from Father Menard; 1 letter, in French, from Lucille Fabre; 1 letter and 2 lists from Grunewald; 1 list of sacred music, letterhead from Drummer's Home; and 1 account, in French, concerning George Washington. (38 items)

1 letter, in French, from C. Hiviere, President de l'Union de l'association des pompiers de la Louisiane, to Elias Coury.

13 broadsides including 1 religious broadside from the Society of the Holy Spirit; 4 theatre broadsides; 4 broadsides from music houses; 1 political broadside from the Independent Democratic Association of New Orleans favoring John M. Parker and opposing "Ewingism;" and 3 broadsides advertising liquor; 1 poster advertising

screen play, "The Common Cause." (14 items)

11 miscellaneous printed items, largely advertisements.

4 receipts for purchases issued Alfred and Emil Chol;
1 questionnaire to "Miss Scholl" from the Louisiana
Music Teachers' Association.

Folder 11 Empty Envelopes

1909-1915, n.d.

9 Items

Folder 12 Newspaper Clippings

1869, 1882-1897, 1910, n.d.

6 Items

6 newspaper clippings concerning Chol's direction of
Lyric Band, 1869; concert at Mount Carmel Convent,
1882; Lafourche Parish riot, 1887; memorial to Father
Menard, 1910; and 1 table of weights for various com-
mittees, no date.

Folder 33 Periodicals

1884-1895, 1901

10 printed volumes

Musical and Home Journal, vol. 1, nos. 6, 8, new series.
September and November 1884. Louis Grunewald, New
Orleans, 1884. (2 printed volumes)

(World's Industrial and Cotton Centennial Exposition),
National Syndicate of capital and labor. No. 1, the
sugar industry of the South; No. 2, Relations between
capital and labor; No. 3, Education. Theophile Harang,
author. George Muller, printer, New Orleans. 1884.
(3 printed volumes)

South-western Poultry Journal, a monthly magazine devoted
to poultry, pet and thoroughbred stock, vol. 3, no. 11,
1885. A. A. Pittuck, publisher, Galveston, Texas. 1885
(W. W. Garig biographical account, p. 353-354). (1
printed volume)

American Scientist, an illustrated monthly journal of
popular science and general news. vol. 1, no. 3, July,
1887. C. Sanborn, editor. San Francisco, California.
(1 printed volume)

Music Teacher, an independent musical monthly, vol. 11, no. 6, June 1895. The Showalter-Lincoln Company, Dallas, Texas (1 printed volume)

Delineator, Butterick Fashions. Vol. XLIX, no. 6, December 1901. The Butterick Publishing Company, New York. (1 printed volume)

Louisiana Music Teacher, vol. 1, no. 3, March, 1917.
Louisiana Music Teachers' Association, Leon Ryder Maxwell, editor, New Orleans. (1 printed volume)

Folder 34 Manuscript Writings

no date
11 Items

2 items probably by Chol consisting of "Avis a ma fille," and Notes sur le voyage...a Caillous.

9 unidentified items consisting of "Le Roman de deux enfants. . .;" "C'est ma fille;" trip to Galveston (3 items); "Mesdames, Messieurs a Freres" (2 items; "Monsieur le President, Chevaliers Catholiques et Freres;" and "Mesdames, Messieurs, et Chevaliers Catholiques."

Bound Manuscript Volumes:

Memorandum Book. 1890, n.d. #1
Entries in unidentified memorandum book consisting principally of notations concerning towns passed through on way to Galveston, Texas; expenses; and sketches including Bath House facing Beach Hotel in Galveston.

Music Notebook. 1845, 1877. #2
Music notebook of Emmanuel Chol at Notre Dame Choir School in Paris, 1845, and at Thibodaux, in Lafourche Parish, 1877. Notes, in French, concern the study of harmony, theory, and counterpoint, and are written in Petite Grammaire Musicale . . . by F. L. Durand, published by Chez J. Meissonnier, Paris, n.d.

Emil F. Chol Bookkeeping Notebook (1899). #3
Practice ledger of Emil F. Chol, son of Emmanuel Chol and student at St. Mary's College, in St. Mary, Kentucky.

Emil F. Chol Bookkeeping Notebook. (1899). #4
Practice ledger of Emil F. Chol, son of Emmanuel Chol and student at St. Mary's College, in St. Mary, Kentucky.

Emil F. Chol Bookkeeping Notebook. 1889. #5
Practice discount and collection tickler of Emil F. Chol,
son of Emmanuel Chol and student at St. Mary's College,
in St. Mary, Kentucky.

French Notebook. no date. #6
Unidentified notebook, in French, titled "Evangeline.
Une histoire d'acadie from the English of H. Longfellow."

Folder 35 Badges
1900, 1905, no date
4 Items

3 United Confederate Veterans' badges for Braxton Bragg
Camp #197 reunions. 1900, 1905, no date.

1 unidentified black, hand embroidered badge. no date.

Folder 36 Cards
1854, 1871-1883, no date
63 Items

63 miscellaneous cards including 13 alphabet cards for
embroidery, no date; 3 religious cards (display item,
First Communion card), no date; 5 cards advertising
hotels, 1853, no date; 9 cards advertising musicians and
music houses, 1871, no date; 22 Societe de Bienfaisance
et d'Assistance Mutuelle receipts, 1874-1884; 7 miscel-
laneous cards, 1915, n.d.; and 4 personal cards, n.d.

Folder 37 Sketches
1881, no date
11 Items

1 sketch of sailing boat, "Sapho," by Mischiff. 1881.

8 sketches probably by Emmanuel Chol including 2 of Bayou
Lafourche, no date.

1 sketch of (German) soldier. no date.

1 sketch of floor plan of house. no date.

Folder 38 Pamphlets
1858, 1880-1915, no date
21 printed volumes

Emerson Piano Company. Illustrated catalogue. Junius Hart, agent, New Orleans. 1880.

Union Hall Association. Union Hall course and other entertainments, second session. J. Ford and Son, printers, Cambridge, Massachusetts. 1880.

Henry F. Miller. The Henry F. Miller pianos in concerts, season 1880-1881. McIndoe Bros., printers, Boston. (1881)

Camille Desquin. Pages pour le jour des morts . . .
L. Desquin, printer, Mons, (France). 1885.

Finlay and Brunswig. Jenkins' annihilator. V. Mauberret, Steam Book and Job Printer, New Orleans. 1886.

Junius Hart. Descriptive catalogue of select music.
L. Graham and Son, printers, New Orleans. 1888.

Thomas Goggan and Brother. Thematic catalogue of piano-forte music...White-Smith Music Publishing Company, Boston, Massachusetts (1891).

(Union Valenciennoise). Union artistique, literaire and scientifique Valenciennoise fondee le 14 aout 1875 a Paris. imprimerie Lepez et Ayasse, Valenciennes, France. 1894 (contains entry for Chol, Emmanuel, musician. Box 136, Thibodaux, Louisiana. U.S.A.

Louis Grunewald Company, Ltd. Catalogue of band instruments. Louis Grunewald Co., Ltd., New Orleans. 1895.

L. Grunewald Company, Ltd. Catalogue of Publications, vocal and instrumental music . . . L. Grunewald Co., Ltd. Publishers (1902).

Thematic pages of approved church music,
Fischer's edition. J. Fischer and Bro., publishers,
N.Y. 1902.

Louisiana Remedy Company. The Louisiana Condition powders, the best, safest and cheapest stock regulator in the world. Millard's Print, New Iberia, La. (1906)

Louisiana Music Teachers Association. An organized effort to aid music and music teachers in Louisiana. Tulane University Press, New Orleans. (1915)

Thomas Goggan and Brother. Our list of standard books by eminent composers. Thomas Goggan and Brother, Galveston, Texas, no date.

Louis Grunewald Company, Limited. Catalogue of sheet music, books and studies from the most correct foreign editions. Teachers' Standard Editions. Louis Grunewald Co., Ltd., New Orleans. no date.

L. Grunewald Company, Limited. A book about Grunewald pianos in particular. Romanski Press, New Orleans, no date.

L. Grunewald Company, Limited. List of musical novelties, pianoforte compositions and standard songs. L. Grunewald Company, Ltd. No date.

M. Aloys-M Kunc. Le plain-chant, liturgique dans l'archidiones d'Auch. Chez L'Auteur, Auch, 1858.

(Knabe Pianos). Edward Baxter Perry, concert pianist and lecturer. no publisher, no place. no date.

Lafourche Packing and Ice Company, Lockport, Louisiana. Prospectus. Dugazon Press, New Orleans, no date.

Philip Werlein, Ltd. Music for pianoforte selected catalogue carefully graded. Philip Werlein, Ltd., New Orleans. no date.

Folder 39 Manuscript Music
1854-1855
13 Items

13 items of manuscript music by Chol consisting of the following: Third couplet, "Si dans ces momens . . ." January 23, 1854; "Le Roi de la Foret;" "Paroles de Mr. France;" (Music by Chol, July 15, 1854; "Kyrie;" pages 1-41, October 26, 1854; "Le Ciel," dedicated to Clara Alain. ca. 1854; "Trio," ca. 1854; "Lafourche Dragon March," dedicated to Capiten R. G. Darden, 2 items, July 4, 1855. (display item); "Des Modulations," January 7, 1855; "Corinne Waltz," composed and respectfully inscribed to this scholar, Corinne Galabert, July 12, 1885; 2 items; "Unne couronne a Marie," homage de L'auteur a la conferee des enfants de Marie," March 21, 1885; "Seigneur Dieu's Clemence," musique d'Emmanuel Chol, a Mme Armentine Mayer, ca. 1855 (display item); "Olivia Polka," dedicated to Mme Clara Allain, ca. 1855 (display item).

Folder 40 Manuscript Music
1861-1863, 1893-1910
8 Items

8 items of manuscript music by Chol and others consisting of the following: "Gloria..." by Chol, 1861; "Ma Normandie," par Frederic Berat, 1863, Thibodaux, Lafourche Parish, 1863; "Les Deux Bleus," parikes d'C de Lonlay, musique d'C. Arnaud, 1863; "Divers preludes," par C. H. Rivk (?), 1863; "Songs without words, for violin and piano," by Emmanuel Chol, 1893;; "Lauda Jerusalem Domunim, Offertoire a 4 voix," par E. Chol, 1895, (2 manuscript items); "St. Patrick's Day," arranged by E. Chol, 1910.

Folder 41 Manuscript Music
no date
22 Items

22 items of manuscript music, largely popular music, by Chol including the following: "Cantique a St. Valerie," 4 items consisting of broadside and 3 manuscript items; "Swift as the Flash;" "Grand March, Hymne a Pie Neuf (magazzari);" "Les Petits Orphelins," words by Filleur del Petigny, music by Chol; "Countrepoint double dans le mode majeur, by Chol;" "Atlantique Polka," 2 items; "Recollections of Louisiana, Fantasy;" "Choeurs et soli pour soprano et alti par E. Chol, 1. La distribution des prix; 2. les vacances; 3. le couronneurent, l'adieu;" 5 items; "C. K. Guards, grand march dediee aux membres de la compagnie C. K. de Thibodaux;" "Fantasie sur Trompe;" "Club de l'harmonie;" "Our College boys March;" "Marche des Cro, Cro co diles..." dedicated to the old men; "Medley sur des airs populaires;" and "Helene, Henriette, Adeline."

Folder 42 Manuscript Music
no date
43 Items

43 items of manuscript music, largely popular music, copied, arranged or composed by Chol, including the following: "L'esperance;" "L'hirondelle;" "La favorite," 6 items; "La Muette de Portici," 16 items; "Choeur des montagnards," 6 items; "Chant des rizieres," 3 items; "L'anglais touriste. Pepetiteur;" "Romance de Parberine;" "Capitaine Shipard, Quick Step;" "Marche, Nuptial;"

"First Love;" "Pour toujours il es parti;" "Les travaux sort finis...No. 1;" "Rosetti indiele Villanelle de Ph. Desporter;" "Heup! Trilbi ou Le Course au rendex-vous chansonnette kucken;" and "La brise est meutte. . ."

Folder 43 Manuscript of Music

no date
10 Items

10 items of miscellaneous manuscript music copied, arranged or composed by Chol including "Ce soir a lieu la fete. . .," "Bamboula de la cause perdue," and 8 unidentified items.

Folder 44 Manuscript Music

no date
27 Items

27 items of manuscript music, principally religious, arranged, copied or composed by Chol including the following items: "O Salutaris;" 9 items, including 1 item dedicated to pupil, B. LaPlace; "Spath's Mass," 2 items; "Sois toujours notre mere," 1 item; "Ave Maria pour organ, violincelle et soprano," by E. C., 2 items; "Ave regina . . .;" "Ave Maria," 2 items; "Antienne ecce sacerdos magnus," 1 item; "Vepres du dimanche," 1 item; "Pie Jesu," 1 item; "Psalmodie, Dominante la vepres," 1 item; "Chemin de la Croix," 1 item; "Hommage a Madame la Superieure du Convent de St. Joseph," 1 item; "Mandeville o sejour ce les le . . .," 1 item; "Echos du santuaire," 1 item; "Quare fremu erunt gentes. . .," 2 items.

Folder 45 Manuscript Music

no date
5 items

5 autographed items of manuscript music presented Chol by other composers including the following: "Kyrie..." by F. Ch. Verdier and inscribed "Souveno d'affectueuse sympathie a Monsieur Scholl org' a la Louisiane," 1 item; "Entre filet prelude pour orgue (a 3 parties)," and inscribed "Souvenir de bonne amitie (pour) Mr. Chol (Professeur de Piano), Fd. Aubert," 1 item; "La Chatelaine Romance Paroles de Theophile Gautier, Musique de Edouard Garnier," and inscribed "Hommage a Madame Cambier, Ed. Garnier," 1 item; "Il Dort! paroles de A. Polo, musique de G. Marchand. At head of caption: "A MA Souer Pauline

Colson, elegie pour voix de soprano," 2 items.

Folder 46 Sheet Music
1853, 1857-1859
4 Items

Caillou Island Waltz; dedicated to the Hon. Judge H. C. Thibodaux and composed by Lamarque M. Thibodaux. New Orleans, W. T. Mayo, 1852. 2 p. Wehrmann, engraver.

C'est au pied d'un rosier blanc, legende Creole; a Mr. S. R. Delagrave, recueillie par Eug. Chassaignac. New Orleans, Chez A. Elie et Chassaignac, 1857. 2 p. H. Wehrmann Grav. Imp: New Orleans.

Mary Waltz, fragment de salon; composed and respectfully inscribed to Miss Mary Easton by her professor Emmanuel Chol. (no cover). 1856.

Musique religieuse repertoire, a Notra Dame Du Mont Carmel, solo et choeur, by H. Fourrier. New Orleans, publie pour l'auteur par H. Wehrmann, 1859. 7 p. Wehrmann Gr: Imp.

Folder 47 Sheet Music
1863 - 1869
12 Items

The Faded Coat of Blue or the Nameless Grave. Ballad. Words and music by J. H. McNaughton. Published by Penn and Remington, 266 Main Street, Buffalo. (1865)

Gen'l R. E. Lee's Grant March. For the Piano. By J. C. Viereck.

Greenwood Waltz. Composed by Miss Lizzie Tebault. At head of title" Affectionately dedicated to her friends. Published by A. Bohne, 118 Canal Street, New Orleans, 1864.

Grace Galop; par Emmanuel Chol. New Orleans, A. E. Blackmar, publisher. At head of caption: To Mrs. R. H. Allen, Rienzi Plantation, La. 1868. Engraved by Wehrmann. Autographed by Pauline Chol.

Here's Your Mule Gallop. By Ch. Stein. On cover: 13 Southern Stars for the Piano. By popular authors.

Published by C. D. Benson, Nashville, Tennessee, (1866).

Le reseda improvisation; paroles de L. P. Canonge, musique de Eug. Chassaignac. (New Orleans), 1864. 2 p. (Not in Crandall)

Sourire Printemps (Smile of Spring, mazurka de salon," par Emmanuel Chol). New Orleans. A. E. Blackmar, publisher. 1869. At head of caption: A mon eleve Melle Sallie Greene.

Stonewall Lancers Quadrille. By Jon Jacob. At head of title: Comp et dedicated to Miss Isabelle Barrera. Published by Louis Grunewald, 129 Canal Street, New Orleans, (1863).

Stonewall Jackson's Way. Grant March. By Chas. Young. Published by A. E. Blackmar, 167 Canal Street, New Orleans. Above lithograph: Gen. Stonewall Jackson. Lithographed for C. O. Clayton by Endicott & Co., New York. (1865).

Wearing of the Grey! Words by Georgius. Music arranged by Armand for piano. Published by A. E. Blackmar, 167 Canal Street, New Orleans. (1865).

Weeping, San and Lonely or When This Cruel War Is Over. Words by Charles Carroll Sawyer. Music composed and arranged by Henry Tucker. Song with Thornes, as sung by Wood's Minstrels, Broadway, N. Y. Published by Sawyer and Thompson, Brooklyn, NY., 1868.

Yes, We Think of Thee at Home; answer Do They Think of Me at Home; words by J. H. Hewitt; music by E. Clark Illsley. New Orleans, Blackmar and Co., c. 1865. 5 p. At head of caption: To Miss Letty Yonge. Engraved at Clayton's (Not in Crandall's).

Folder 48 Sheet Music
1880-1909, n.d.
22 Items

The bandana varieties, by Carlos Greig. New Orleans. Publisher and engraver, Henri Wehrmann, c. 1888. (auto-graphed: "Sentinel, with compliments of the author.")

Chant en l'honneur de Saint Valerie. Dierge et Morture. New Orleans. Wehrmann, engraver. no date.

Chant sans paroles (Song without words), by Lucius Lescale. Monroe, La. Lucius Lescale, publisher, c. 1909. At head of caption: A mon eleve Mlle. Louise Rivoire, Monroe, Louisiana. 3 p. (Autographed "Compliments du composition. Lucius Lescale, ancien eleve de Mlle Emma Landry, 1e Oct. 12, Painscourtville, La.)

Croyez vous qu'il revienne? Melodie; musique d'Eug. Chassaignac; poesie de L.L. . . .; dediee a Mme T. Morphy. Litho. X. Magny, New Orleans, no date, 2 p.

Golden Bell schottische, by J. H. Parnum. Groesbeck, Texas, J. H. Parnum, publisher, c. 1894. 5 p. (Autographed by Nell M. Bourg, Houma, La.)

Golden rod military, by Bernadette Vives composer of bi-metallic waltz. New Orleans, L. Grunewald Co., Ltd., c. 1895. 5 p. At head of caption: Respectfully dedicated to Brother Joseph. (Autographed "To Mr. E. Choll, compliments of the composer.")

Johnny get your hair cut, by F. T. William, New Orleans, Junius Hart, publisher; c. 1887. 6 pages. Standard Music and Photo Lithographing Co., New Orleans. Autographed by Clotilde Chol).

Laissez les roses aux rosiers; musique d'Ettienne Arnaud, a Mr. Ponchard; paroles de Chaubet. New Orleans, Sourdes and Chassaignac, publisher. no date. L. Gery, (eng.) 2 p.

Lapping Wave, Waltz, by Adolphe Heichelheim, New Orleans, Junius Hart, publisher, c. 1889. 7 pages. At head of caption: Respectfully dedicated to my old school mate, John Oge.

Ma Creole bien aimee romance. Musique de Laolo Luciani. New Orleans, chez l'auteur, n.d. At head of caption: A Prados. Wehrmann, Eng. and pr. 2 p.

Mandeville, polka de salon par Paul Palvadeau, du mere auteur Anita Schottische. New Orleans. no date, no publisher. 5 p.

La mi careme waltz, as performed by the St. Mary's Band; arranged for the pianoforte. New Orleans, Philip Werlein, publisher, 1877. 5 p. At head of caption: Respectfully

dedicated to Rev. J. B. Bigot, S. M. Souvenir of Jefferson College.

My mother's picture on the wall, song and refrain, sung with great success by Miss Bessie Davis, "The Little Sunbeam." Words by J. A. Reynolds; music by Laurent L. Comes. Plaquemine, La., A. J. Reynolds, publisher, c. 1899. 5 p.

Les papillons blancs reverie, musique d'Eug. Chassaignac; poesie de Th. Gauthier. Lithog. de X. Magny, (New Orleans), n.d.

Les Petites blondes gavotte; composed by W. T. Francis. New Orleans, Louis Grunewald, Publisher, c. 1885. 7 pages. At head of caption: To my little friends, Misses May Eola and Marie Louise Grunewald. Mme. Henri Wehrmann, engraver.

Pourquoi l'aimer, romance; respectfully dedicated to Miss ***; paroles de musique de E. Chol. no publisher; Wehrmann, engraver. Authographed by Chol to C. Bourg.

Le Reveil des roses, idylle, by Emile Richard. New Orleans, Philip Werlein, publisher, c. 1880 by L. Grunewald. 8 pages. At head of caption: To Miss Modesta Burke. Engraver: Henri Wehrmann (Authographed by Author, E. Richard).

Reverie pour piano par Mme. E. La Villebeuvre; edite par la Liolette. Lithog. d X. Magny, New Orleans, no date. At head of caption A. Madame Caroline Arpin. 4 p.

Three Creole songs without words, souvenirs of Louisiana (new edition). No. 1, The Sigh, composed by Eugene Baylor. New Orleans, L. Grunewald Co., Ltd., Publisher. ca. 1908.

Two easy piano pieces; my mother's thought dedicated to my mother and father, Mr. and Mrs. A. P. LeBlanc, and Wavelets dedicated to my grandmother and grandfather, Mr. and Mrs. L. U. Tolse, by Josie LeBlanc, age 12 years. New Orleans, The L. Grunewald Co. c. 1894 by Miss Josie LeBlanc. 5 p. (Autographed by Mrs. Andre LeBlanc).

Valse de concert, (in F Major), six piano compositions of moderate difficulty, composed by William H. Pilcher,

New Orleans. Louis Grunewald, publisher, c. 1888 by Wm. H. Pilcher. 7 pages. At head of caption: To my little friend and pupil Miss Eugenie Stocking, Bayou Sara, La.

Zozo makeur, chancon Creole; English version and music composed by W. T. Francis; paroles de Chatah-Imah. New Orleans, L. Grunewald, publisher, c. 1887. A Mme. Pemberton-Hincks. Mme. Henri Werhmann, Graveur, New Orleans.

Newspapers

1882-1915

13 Items

The Thibodaux (Louisiana) Weekly Sentinel, La Sentinelle de Thibodaux. July 15, 1882. Article, in French, concerning program offered by Chol and his students at the Convent du Mont Carmel; article, in English, by Edwin H. Fay, State Superintendent of Education, on the Peabody Scholarship.

La (New Orleans, Louisiana) Democratic Francaise. August 19, 1882. Article, in French, titled "Silence, Monsieur!" Contains letter, August 5, 1882, from J. B. LeSaicherre, Roman Catholic Priest, Painfourville, Assumption Parish.

The (Thibodaux, Louisiana) LaFourche Star, L'Etoile de Lafourche. December 17, 1887. Paper contains Thibodaux business directory listing Emmanuel Chol, Professor of music; residence just below the town. French and English articles on the McEnery-Nicholls gubernatorial election.

_____. September 1, 1888. Proceedings of the Democratic Executive Committee of the Parish of Lafourche.

The (Thibodaux, Louisiana) Commercial Journal, Le Journal Commercial. August 16, 1905. Article in English on yellow fever, articles, in French and English, on the death of Reverend Placide Louis Chapelle, Roman Catholic priest, Thibodaux.

_____. December 26, 1906. Articles, in French and English, on New Year.

_____. March 30, 1910. Easter Choir at St. Joseph Catholic Church directed by Chol.

The (Thibodaux, Louisiana) Commercial Journal, Le Journal Commercial. August 26, 1911. Funeral and burial of the Very Rev. Father Armand Dubourg; meeting of the Sugar Belt Literary and Athletic Association of Thibodaux.

_____. March 26, 1913. Choir of St. Joseph Catholic Church, Thibodaux, Louisiana, renders "elegant mass" on Easter Sunday; the formation of the Mississippi River Lessee Association at Memphis; state convention of the Woodmen of the World at Baton Rouge.

_____. April 2, 1913. Mission services at St. Joseph Catholic Church; desire for post office to be located on site of Opera House; alarm over high water.

_____. December 7, 1913. C. J. Brown, State Inspector of Rural Schools, visits Thibodaux. Father A. M. Barbier host to St. Joseph's Choir under direction of Chol.

Thibodaux (Louisiana) Commercial Journal, Journal Commercial, Thibodaux. September 18, 1915. Thibodaux Carnival Club; Election of officers of Knights of Columbus; illiteracy in Louisiana.

Cross References:

1. de la Bretonne, Charles New Orleans 1872-1874, 1876
Editor, Journal L'Avenir n.d.

9 letters, in French, to Chol mention "La Cause Perdue."
Manuscript music titled "Bamboula de la Cause Perdue." n.d.
Folder 43.
2. New Orleans Locquet Institute 1877-1915, n.d.

Commencement exercises and musical soiree invitations.
3. New Orleans music houses 1877-1915, n.d.

Bills and receipts, letters, broadsides, lists, catalogues and
sheet music from: F. Charpoux, 1877; Junius Hart, 1878-1884;
1888-1889, 1892; Philip Werlein, 1879-1888; Louis Grunewald,
1879, 1884, 1899-1915, n.d. F. W. Bremer, 1885-1886.

4. LeBlanc, Joseph Assumption Parish 1879
 Sugar Manufacturer Paincourtville
 Comments, in French, on illness of E. F. H. Dugas.
5. Dugas, Armelise Assumption Parish 1879
 Sugar Manufacturer Paincourtville
 1 letter, in French, to Chol.
6. Allen, R. H. Lafourche Parish 1868, 1872
 Rienzi Plantation
 "Grace Galop," by Chol dedicated to Mrs. Allen, 1868, Folder 47.
 Recommends Chol to James M. Allen, 1872
7. Dugas and LeBlanc Assumption Parish 1888
 Westfield Plantation Paincourtville
 Request wine purchase by Chol, April 23 and May 12
8. Charity Hospital New Orleans 1883
 Broadside of benefit program featuring Chol and his daughter,
 Pauline, May 31.
9. Mount Carmel Convent Lafourche Parish 1882-1904, 1913
 Thibodaux
 Bills and receipts for tuition and books of Elizabeth and
 Clotilde Chol, music course offered by Chol, commencement pro-
 gram, clippings and newspaper regarding recital of Chol's
 pupils.
10. Broadside-burial Lafourche Parish 1916
 Thibodaux
 Burial broadside of Emmanuel Chol, age 82.
11. Thibodaux College Lafourche Parish 1883-1913
 Thibodaux
 Tuition bills and report of Henry Chol; program and commencement
 invitation to New Thibodaux College.
12. Ursuline Convent New Orleans 1909
 Personal letter, in French, from Mathilde Chol commenting on
 visit by Cardinal Gibbons, March 1.

- | | | |
|---|---|------------------|
| 13. Pictures | Louisiana | 1903-1921, n.d. |
| Family pictures, Bayou Lafourche plantations and sugar house, Catholic prelates, (Magnolia Plantation) at Schriever in Terrebonne Parish, New Orleans Landmarks; Mississippi River scenes, views of Thibodaux and Shreveport. | | |
| 14. Badges | | 1900, 1905, n.d. |
| 3 Union Confederate Veterans' badges for Braxton Bragg Camp #197 reunions. | | |
| 15. United Confederate Veterans | | 1900, 1905, n.d. |
| Same as #14 | | |
| 16. Travel | Lafourche Parish
to Galveston, Texas | n.d. |
| Manuscript notes and writing describing trip, Folder 38. | | |
| 17. Display items | | n.d. |
| Catholic first communion card, n.d., Folder 36.
"Lafourche Dragon March," "Seigneur Dieu's Clemence,"
and "Olivia Polka," by Chol, Folder 39. | | |
| 18. Confederate Music | New Orleans
Buffalo | 1863-1865 |
| "The Faded Coat of Blue or The Nameless Grave," by J. H. McNaughton, Buffalo, Penn and Remington, 1865; "Gen'l R. E. Lee's Grand March," by J. C. Vierick; "Greenwood Waltz," by Miss Lizzie Teb ault, New Orleans, A. Bohne, (1863); "Les Reseda Improvisation," words by L. P. Canonge, music by Eug. Chassaignac, (New Orleans), 1864; "Stonewall Lancers Quadrille," by Jon Jacon, New Orleans, Louis Grunewald (1863; "Stonewall Jackson's Way," by Chas. Young. New Orleans, A. E. Blackmar, 1865; "Wearing of the Grey!" Words by Georgius; music arranged by Armand, New Orleans, A. E. Blackmar (1865): "Yes, We Think of Thee at Home," answer to Do They Think of Me At Home," words by J. H. Hewitt, music by E. Clarke Illsley. New Orleans, Blackmar and Co., 1865. | | |
| 19. Newspapers | New Orleans
Lafourche Parish | 1882-1915 |

The Thibodaux (La.) Weekly Sentinel, La Sentinelle de Thibodaux, July 15, 1882, May 7, 1910.

La (New Orleans, La.) Democratique Francaise, August 19, 1882.

The (Thibodaux, La.) Lafourche Star, L'Etoile de Lafourche, December 17, 1887.

The (Thibodaux, La.) Commercial Journal, Le Journal Commercial, August 15, 1905; Dec. 26, 1906; March 30, 1910; Aug. 26, 1911; March 26, April 2 and Dec. 7, 1913; and Sept. 18, 1915.

20. Broad­sides - Religious Lafourche Parish 1880, 1892-1899
 Thibodaux 1913, n.d.

Miscellaneous Catholic broadsides including broadsides concerning program at Eglise St. Joseph, 1880; Father Menard's Memorial Fund, 1896-1897; Mount Carmel commencement program, 1913; and Society of the Holy Spirit broadside, n.d.
21. Broad­sides - Political New Orleans 1909, n.d.

New Orleans Progressive Union advertises arrival of Taft and Mardi Gras, 1909; The Independent Democratic Association favors John M. Parker and opposes "Ewingism," n.d.
22. Broadside - Theatre Texas 1901, 1904, n.d.
 (Louisiana)
Palace Theatre broadsheet, Houston, 1901; W. B. Patton in The Last Rose of Summer, 1904; 4 miscellaneous theatre broadsides, n.d.
23. Broad­sides - Advertising New Orleans 1891, 1907, n.d.
 Washington, D.C.

Miscellaneous broadsides advertising music houses, liquor, insurance, and American Patent System.
24. Broadside - School New Orleans 1894

Broadside advertising Classical and Commercial Institute.
25. Steamer "St. Laurent" Atlantic Ocean 1886

Menu showing picture of boat.
26. Music Teacher and Com- Lafourche Parish 1845, 1854-1916,
 poser Louisiana n.d.

Papers, pictures, manuscripts and sheet music, clippings, newspapers, and notebooks reflecting Chol's religious activities and education of his children in parochial schools.

34. Menard, Charles M. Lafourche Parish 1886, 1896-1897,
Catholic Clergyman Thibodaux 1905, n.d.

Letter and note, in French, from Menard to Chol, 1886, n.d.
circular letters and related items regarding Father Menard
and contributions to a memorial fund, 1896-1897, 1905.

35. Janssens, F. New Orleans 1896
Catholic Archbishop

1 letter, in French, to L. P. Caillouet, Judge, commenting
on the memorial fund being raised honoring Menard.

36. Dubourg, Armond Lafourche Parish 1911, n.d.
Catholic Bishop Thibodaux

Picture, n.d., Folder 22; The (Thibodaux, La.) Commercial
Journal account of funeral of Dubourg, August 26, 1911.

37. New Orleans Post Cards 1916, 1921, n.d.

Jackson Square, 1916; St. Rock's Chapel, 1921; Lafayette Square
showing City Hall, Palmer's Church, Howard residence and Soule
College, n.d. Folder 47.

38. Shreveport Post Cards no date

Central Christian Church, Charity Hospital, Commercial Na-
tional Bank, Golf and Country Club, Post Office, State Fair
Building, State Fair Ground Stand, T. E. Schumpert Memorial
Hospital. Folder 30.

39. Thibodaux Pictures no date

Photographs showing roof tops and home of Dr. H. Dansereau,
and interior view of St. Joseph Church. Folders 29 and 31.

40. (Barbier), Alexander M. Lafourche Parish c. 1912, 1913
Catholic Clergyman Thibodaux

Picture of Catholic prelates, including Barbier, c. 1912, Folder
16.

42. (Magnolia) Plantation Terrebonne Parish no date
Schriever
- Photograph showing plantation home and railroad tracks.
Folder 25.
43. World's Industrial and New Orleans 1884
Cotton Centennial Exposition
- 3 issues by Theophile Harang titled "The Sugar Industry of
the South," "Relations between capital and labor," and
"Education." Folder 33.
44. Women's apparel 1901
- The Delineator Butterick Fashions. December. Folder 33.
45. Fay, Edwin H. 1882
La. State Sup't. of Ed.
- The (Thibodaux, La.) Weekly Sentinel article by Fay on the
Peabody Scholarship. July 15.
46. French immigrant Lafourche Parish 1845, 1854-1919,
Valenciennes, France Thibodaux n.d.
- Same write-up as #26)
47. Riviere, C., President no date
L'Union de l'Association des
Pompieres de la Louisiane
- Letter, in French, to Elias Coury.
48. New Orleans 1886
Factor, sugar
- 1 letter to Chol from John Calder and Company
49. New Orleans 1872-1874, 1876
Writer n.d.
50. St. Mary College Kentucky 1898-1899
St. Mary
- Tuition receipts and bookkeeping notebooks.

51. Lescale, Lucius New Orleans 1909, 1915
Organist, Tudor Theatre

Sheet music titled "Chant sans paroles," by Lescale, 1909, Folder 48. Forwards "Tudor Waltz" and "Uncle Pat" to Chol, and reply (in French) from Chol.

52. Broussard, Robert F. 1909
U. S. Representative from La.

Letter (copy) (in French) from Chol to Broussard; reply from Broussard's secretary states Broussard in Mexico.

53. Riot Lafourche Parish 1887

Newspaper clipping concerning riot. Folder 12.

54. Texas Description 1890, no date
Galveston

Manuscript notes with illustrations concerning trip to Galveston, n.d. Folder 38; entries concerning expenditures, travel route and sketches including Bath House facing Beach Hotel. Memorandum Book, 1890, n.d. #1.

55. French Language 1845, 1858-1911,
n.d.

Letters, receipte bills, broadsides, newspapers, pamphlets, manuscript writings, 1858-1911, n.d. Music Notebook, 1845, 1845, 1877, #2; French Notebook, n.d. #6.

56. Fourrier, Henry Baton Rouge 1859
Musician

Sheet music titled "Musique religieuse repertoire, a Notre Dame Du Mont Carmel," by Fourrier. Folder 46.

57. Canonge, L. Placid 1864

Sheet music titled "le reseda improvisation," words by Canonge and music by Eugene Chassaignac. Folder 47.

58. Jefferson College St. James Parish 1887

Sheet music titled "La mi careme waltz," as performed by the St. Mary Band and dedicated to Rev. J. B. Bigot, S. M.,

souvenir of Jefferson College, Folder 48.

59. Child 1894
 Composer

 2 piano compositions composed by Josie LeBlanc, age 12,
 titled "my mother's thoughts," and "wavelets."

60. Rouquette, Adrien E.
 Pseudonym, Chata-Imah

 Sheet music titled "Zozo mokeur, chanson Creole;" English
 version and music composed by W. T. Francis; paroles de
 Chatah-Imah. Folder 48.

61. Holidays - St. Patrick's Day 1910

 Manuscript music arranged by Chol. Folder 41.

62. Theatre Texas 1901, 1904, n.d.
(Louisiana)

 (same write-up as #22)

63. Music Composer and Teacher Lafourche Parish 1845, 1854-1916
Thibodaux n.d.

 Same write-up at #26

64. Locquet Institute New Orleans 1871

 2 invitations to Chol from Leila Ewing to commencement exer-
 cises and musical soiree.

APPENDIX 3

CHOL PAPERS IN THE GRANT COLLECTION

This collection is owned by Newton and Heloise Grant of New Orleans, Louisiana.

Box 1 Music Composed by Emmanuel Chol

<u>Item:</u>	<u>Title</u>	<u>Medium</u>	<u>Publisher</u>	<u>Date</u>
1.	Olivia Polka	Piano	Ms	Apr. 29, 1855
2.	Mary Waltz	Piano	Ms	1856
3.	<u>Mary Waltz</u>	Piano	Wehrmann	1856
4.	Pleasant Dream Waltz	Piano	Ms	1857
5.	L'echo lagunes	Piano	Ms	c. 1857
6.	L'esperence mazurka	Piano	Ms	c. 1857
7.	Pleasant Dream Waltz	Piano Duo	Ms	Oct. 12, 1859
8.	Remembrances of Louisiana	Piano	Ms	c. 1860
9.	Après la priere	Piano	Ms	c. 1860
10.	Sauve que peut	Piano	Ms	1867
11.	<u>Sauve que peut</u>	Piano	A. E. Blackmar	1867
12.	<u>Sourie du printemps</u>	Piano	A. E. Blackmar	1869
13.	<u>Sourie du printemps</u>		Wehrmann	1869
14.	La _____ (erased)	Piano	Ms	Aug. 18, 1886

<u>Item</u>	<u>Title</u>	<u>Medium</u>	<u>Publisher</u>	<u>Date</u>
15.	Untitled	Piano	Ms	Apr. 16, 1915
16.	Valse brillante	Piano	Ms	n.d.
17.	Tennesean Flower Waltz	Piano	Ms	n.d.
18.	L'absence et le retour	Piano	Ms	n.d.
19.	Happy New Year Galop	Piano	Ms	n.d.
20.	Valse brillante	Piano	Ms	n.d.
21.	Untitled Duo	Piano	Ms	n.d.
22.	Offertoire	Organ	Ms	July 30, 1852
23.	Récit de hautbois	Organ	Ms	Aug. 12, 1852
24.	Offertoire	Organ	Ms	Oct. 13, 1852
25.	Solo de flutes	Organ	Ms	November, 1852
26.	Offertoire	Organ	Ms	Feb. 24, 1853
27.	Morceau d'orgue pour un mariage	Organ	Ms	n.d.
28.	Méditation pour orgue	Organ	Ms	n.d.
29.	Les Oiseaux	Vocal	Ms	Aug. 26, 1852
30.	O Salutaris	Vocal	Ms	November, 1852
31.	Le Ciel	Vocal	Ms	Jan. 26, 1855
32.	O Salutaris	Vocal	Ms	Aug. 12, 1862
33.	Cantique à St. Valérie	Vocal	Ms	Apr. 28, 1867
34.	Ave Maria	Vocal	Ms	c.1886
35.	There Is No Heart But, Hath Its Inner Anguish	Vocal	Ms	n.d.
36.	Pourquoi l'aimer	Vocal	Ms	n.d.

<u>Item</u>	<u>Title</u>	<u>Medium</u>	<u>Publisher</u>	<u>Date</u>
37.	<u>Pourquoi l'aimer</u>	Vocal	Wehrmann	n.d.
38.	While The Sun Goes Down	Vocal	Ms	n.d.
39.	L'âme en peine	Vocal	Ms	n.d.
40.	Messe	Choral	Ms	1852
41.	A la Mémoire Vénérée de Mère Thérise et de Mère Saint Augustin	Choral	Ms	July, 1856
42.	Messe des morts	Choral	Ms	Nov. 16, 1865
43.	Ave Maria	Choral	Ms	August, 1882
44.	Messe Impériale	Choral	Ms	Jan. 1, 1888
45.	La Cause perdue	Operetta (Complete)	Ms	1889
46.	O Salutaris	Choral	Ms	Feb. 10, 1892
47.	Messe royale	Choral	Ms	c. 1893
48.	<u>Lauda Jerusalem Dominum</u>	Choral	Wehrmann	1893
49.	Offertoire de Ste. Valérie	Choral	Ms	Aug. 24, 1897
50.	3 Morceaux de chant	Choral	Ms	n.d.
51.	Messe des doubles	Choral	Ms	n.d.
52.	O Salutaris	Choral	Ms	n.d.
53.	Messe des mortes	Choral	Ms	n.d.
54.	Offertoire pour le jour de pâques et temps Pascal	Choral	Ms	n.d.
55.	Messe a 4 voix	Choral	Ms	n.d.
56.	Choeurs D'Esther	Choral	Ms	n.d.
57.	Tantum Ergo (Trio)	Choral	Ms	n.d.

Box 2 Documents Concerning Emmanuel CholItem

1. September 4, 1835, Birth Record of Aimé Emmanuel Chol.
2. July 1, 1847, grade report for Emmanuel Chol from the Maîtrise de la Métropole de Paris.
3. September, 1847, two certificates of awards to Chol.
4. March 24, 1851, bill for personal expenses of Chol to his mother from the Maîtrise de la Notre Dame de Paris.
5. June 21, 1852, bill for personal expenses of Chol to his mother from the Maîtrise de la Notre Dame de Paris.
6. 1853, bill for personal expenses of Chol to his mother from the Maîtrise de la Notre Dame de Paris.
7. January 10, 1854, bill for personal expenses of Chol to his mother from the Maîtrise de la Notre Dame de Paris.
8. Twenty photographs of the exterior of the Maîtrise de la Notre Dame de Paris taken in 1875.
9. July 18, 1853, joint letter from Alfred Chol and Emmanuel Chol to their mother in Russia.
10. August 28, 1854, visa for Chol and his mother to sail for America.
11. November 20, 1854, New Orleans receipt establishes that Chol was in New Orleans by that date.
12. February 27, 1855, letter from Chol to his brother Alfred describes his first days in Thibodaux.
13. September 1, 1857, invitation to the wedding of Emmanuel Chol and Mathilde E. Coulon.
14. October 30, 1862, Civil War pass to cross enemy lines.
15. December 6, 1862, Certificate of French Citizenship to prove Chol's neutrality during the Civil War.

Item

16. December 7, 1864, Certificate of permission for Chol to bear arms during the occupation of Thibodaux by Federal troops.
17. March 23, 1865, Certificate of enrollment for Chol during the occupation of Thibodaux.
18. February 16, 1867, letter from Chol to A. E. Blackmar, music publisher in New Orleans.
19. December 11, 1870, letter from a former student of Chol, Amelia Schwing of Jeanerette, Louisiana.
20. September 28, 1872, Chol's citizenship papers.
21. October 15, 1872, Chol's registration to vote.
22. 1880, list of music awards given by Chol to his pupils at Mt. Carmel Convent.
23. 1880, letter from Henry Pilcher, organ builder, to Chol in reference to the purchase of an organ, for St. Joseph Catholic Church in Thibodaux.
24. 1880, letter from Chol to Henry Pilcher concerning the purchase of the organ.
25. July 12, 1882, printed program for musical entertainment by Chol and his students for commencement.
26. October 8, 1885 to March 6, 1886, three letters of correspondence between Chol and the Patent Office Department of the Scientific American, concerning a patent for a burglar alarm invented by Chol and Delphin Monnier of Thibodaux.
27. May 25, 1886, patent papers for patent number 342, 577, a burglar alarm, invented by Chol and Delphin Monnier of Thibodaux.
28. June 1, 1886, letter from Dr. A. Delcoud of Houma to Chol concerning his health.
29. June 3, 1886, power of attorney from Monnier to Chol to be able to sell their burglar alarm patent.
30. June 10, 1886, and June 12, 1886, two letters of introduction for Chol to use on his trip to France.

Item

31. September 18, 1886, newspaper clipping from Valenciennes, France announcing the performance of Chol's "Ave Maria" at the Notre Dame de Valenciennes.
32. September 18, 1886, inscription in a book of Beethoven Piano Sonatas from the Union, Artisque, Littéraire et Scientifique Valenciennoise to Chol in honor of him on the occasion of the performance of his music at the Notre Dame de Valenciennes on that date.
33. October 2, 1886, Lists des Passengers on the Steamship La Champagne during Chol's return to America from France.
34. March 25, 1887, newsletter from the Union, Artisque, Littéraire et Scientifique Valenciennoise. Membership lists beginning in 1890 show Chol to be a member of the Union.
35. 1890, and after, blank certificate for Chol's music course.
36. c. 1890, manuscript for textbook covering the basic rudiments of music titled The Friend of Young Musicians.
37. c. 1890, fragments of two textbooks "Traité d'harmonie and De la Composition Musicale."
38. c. 1890, Matrix thirteen by thirteen of the twelve chromatic scales using scale degree names.
39. December 23, 1890, invitation to the twenty-fifth anniversary of the priesthood of Vicar Claude Favre of St. Joseph Catholic Church in Thibodaux.
40. June 18, 1891, printed program of the musical presentation by Chol and other Thibodaux musicians at the State Teacher Institute held in Fireman's Hall in Thibodaux.
41. January 30, 1892, invitation to the fiftieth anniversary of the priesthood of Father Charles M. Menard, Pastor of St. Joseph Church in Thibodaux.
42. 1893, letter from Chol to Archbishop Janssens of New Orleans thanking him for the performance of Lauda Jerusalem Dominum on the occasion of the centennial anniversary of the consecration of the first archbishop of New Orleans in the St. Louis Cathedral in New Orleans.

Item

43. 1893, letter from Chol to a colleague, who is not named, thanking him for the performance of Lauda Jerusalem Dominum in the St. Louis Cathedral.
44. July 3, 1893, invitation to Chol from a number of important citizens of Thibodaux inviting him to perform a benefit concert.
45. 1900 and after, blank form for monthly statements to parents of girls in the singing (solfege) class taught by Chol at Mt. Carmel Convent.
46. February 11, 1913, invitation to Chol from the Thibodaux Fire Co. No. 1 to become an honorary member and participate in the Annual Parade and Banquet.
47. May 25, 1916, newspaper clipping concerning Chol's reaction to the destruction by fire of St. Joseph Catholic Church.
48. 1979 Chol Family Genealogy Chart showing the descendents of Emmanuel Chol. The chart was constructed by Newton and Heloise Grant with the assistance of several other family members.
49. Two photographs of Mt. Carmel and Mt. Carmel music students with Chol.

Box 3 Books owned by Emmanuel CholItem

1. de Beriot, Charles. Methode de violon. Paris: Londres, Schott, and Co., 1873.
2. Chelard, A. Solfeges. Paris: Chez L'Auteur, 1831.
3. Cherubini, Luigi. Traité de Harmonie. Paris: Prillipp, 1838.
4. Cramer, J. B. Fifty Selected Studies For The Piano. New York: Edward Schuberth and Co., n.d.
5. Depas, Ernest, Method Complete Pour Violon. Paris: Alphonse Leduc, n.d.
6. Fischer, George. Knights of Columbus Hymnal. New York:

Item

- L. Fischer and Brother, 1898.
7. Garaude, Alexis. Solfege des Enfants. Paris: Chez l'auteur, n.d.
 8. Gordon, S. T. Gordon's New School For The Piano Forte. New York: Hamilton S. Gordon, 1883.
 9. Halévy, F. Leçons de Lecture Muscale. Paris: Leon Escudier, n.d.
 10. Kunkel, Charles. Kunkel's Royal Piano Method. St. Louis: Kunkel Brothers, 1902.
 11. Kunkel, Jacob. Kunkel's Album. St. Louis: Kunkel Brothers, 1886.
 12. Legeay, P. D. Noels Anciens. Solesmes, France: Publie a Solesmes, 1875.
 13. Niedermeyer, Louis. Traité Theorique et pratique de L'accompagnement du Plain Chant. Paris: E. Repos, 1859.
 14. Panseron, A. De Solfege et de Chant. Paris, Chez L'auteur, n.d.
 15. Peters, W. C. Peter's Catholic Harmonist. Baltimore: John Murphy and Co., 1851.
 16. Tapper, Thomas. Music Reader No. 3. New York. American Book Co., 1895.
 17. Wichtl, G. The Young Violinist. Der Junge Geiger, n.d.
 18. Young, Rev. Alfred. Office of Vespers. New York: Catholic Republican Society, 1872.

Box 4 Musical Scores owned by Emmanuel Chol

<u>Item</u>	<u>Title</u>	<u>Medium</u>	<u>Composer</u>	<u>Date</u>
1.	<u>Si. j'etais Roi</u>	Opera	Adolphe Adam	n.d.
2.	<u>Complete Works for</u> <u>Piano</u>	Piano	J. S. Bach	n.d.

<u>Item</u>	<u>Title</u>	<u>Medium</u>	<u>Composer</u>	<u>Date</u>
3.	<u>Sonatas for Piano</u>	Piano	Ludwig von Beethoven	1886
4.	<u>La Favorite</u>	arr. Voice	Gaetano Donizetti	n.d.
5.	<u>Lucie de Lammermoor</u>	Opera	Gaetono Donizetti	n.d.
6.	<u>Martha</u>	Opera	F. de Flotow	n.d.
7.	<u>Romeo et Juliette</u>	Opera	Charles Gounod	n.d.
8.	<u>Jaquarita</u>	Opera	F. Halévy	n.d.
9.	<u>La Juive</u>	Opera	F. Halévy	n.d.
10.	<u>Recueil de Faux- Bourbons</u>	Choral	M. E. Henry	1881
11.	<u>Saluts</u>	Choral	Louis Lambillotte	n.d.
12.	<u>Echos</u>	Choral	Adolphe Larmande	n.d.
13.	<u>Chants a Marie</u>	Choral	R.P.L. Lambillotte	1881
14.	<u>Cantiques Populaires</u>	Choral	L. Lepage	1893
15.	<u>L'Etoile du Nord</u>	Opera	G. Meyerbeer	n.d.
16.	<u>Complete Works for Piano</u>	Piano	W. A. Mozart	n.d.
17.	<u>Cosimo</u>	Opera	Eugène Prévost	1835
18.	<u>Der Barbier von Servilla</u>	Opera	Gioacchino Rossini	n.d.
19.	<u>Guillaume-Tell</u>	Opera	Gioacchino Rossini	n.d.
20.	<u>Guillaume-Tell</u>	arr. Piano	Gioacchino Rossini	n.d.
21.	<u>Semiramide</u>	arr. Piano	Gioacchino Rossini	1902
22.	<u>Milton</u>	Opera	Gaspard Spontini	1804
23.	<u>Rigoletto</u>	Opera	Giuseppe Verdi	n.d.
24.	<u>Lohengrin</u>	Opera	R. Wagner	n.d.

PART II
SYMPHONY
FOR
BRASS AND PERCUSSION
BY
JOHN CROOM
AUGUST 1979

INSTRUMENTATION

PARTS PERFORMERS INSTRUMENTS

4	8	Fr. Horns in F
4	4	Trumpets in Bb
4	4	Flügelhorns in Bb
3	3	Tenor Trombones
1	1	Bass Trombone
1	2	Euphoniums
1	2	Tubas
1	1	Timpani
1	1	Snare Drum
1	1	Bass Drum
1	1	Tubular Bells
1	1	Cymbals and Antique Cymbals
1	1	Tam-Tam and Triangle

NOTE: ♭ = Lower pitch one-fourth tone
 ♯ = Raise pitch one-fourth tone

ANALYSIS OF SYMPHONY FOR BRASS AND PERCUSSION BY JOHN CROOM

Symphony for Brass and Percussion is basically a twelve-tone work with the exception of a few empirically derived passages. The rows employed in the composition are shown in this matrix:

C	C#	F	E	D	D#	G	F#	A	G#	A#	B
B	C	E	D#	C#	D	F#	F	G#	G	A	A#
G	C#	C	B	A	A#	D	C#	E	D#	F	F#
G#	A	C#	C	A#	B	D#	D	F	E	F#	G
A#	B	D#	D	C	C#	F	E	G	F#	G#	A
A	A#	D	C#	B	C	E	D#	F#	F	G	G#
F	F#	A#	A	G	G#	C	B	D	C#	D#	E
F#	G	B	A#	G#	A	C#	C	D#	D	E	F
D#	E	G#	G	F	F#	A#	A	C	B	C#	D
E	F	A	G#	F#	G	B	A#	C#	C	D	D#
D	D#	G	F#	E	F	A	G#	B	A#	C	C#
C#	D	F#	F	D#	E	G#	G	A#	A	B	C

Unity and continuity are achieved to some extent through the cyclic use of twelve-tone row material from the same matrix in each of the four movements of the work. Instrumentation and scoring techniques used in a similar manner in each movement also contribute to unity and continuity. The instrumentation is that of a standard brass choir with traditional percussion instruments added to provide rhythmic drive and tone color variety. The only significant change in instrumentation is in the second movement where the four trumpet players are required to switch to Flugelhorns. A detailed description of scoring techniques is provided for each movement.

FIRST MOVEMENT

The first movement is 134 measures in length, in common meter, with a tempo indication of 144 quarter notes per minute. The original form of the row is introduced in a ground scored for tubular bells, timpani, tuba, and baritone or euphonium. The ground which is heard throughout the movement, changes pitch class every six measures, which requires that each of the brass parts be performed by at least two players to the part in order to stagger breathing.

Against the ground the horn, trumpet, and trombone sections are scored in unisons and octaves. These instruments present the original form of the row in short rhythmic patterns followed by a stretto beginning in measure 13 that reaches its climax in measure 16 where the inversion of the original row is introduced first in the horn and trombone parts, then answered by the trumpets. A stretto of running eighth notes occurs between two pairs of trumpets, followed by a stretto between two pairs of horns playing quarter note triplets, which is followed by a stretto of running eighth notes between two pairs of trombones. This treatment of the inversion leads to a repetition of the entire Introduction. The introduction ends in measure 41. The original form of the row is outlined in bell-tones beginning in measure 42. Sudden explosive crescendos and decrescendos accent pitch classes in the row without attacks. All twelve tones are heard vertically in this section with individual pitch classes being brought to the foreground, then quickly receding. Percussion parts provide rhythmic drive.

Glissandi in the trombone parts are empirically derived in order to achieve a continuous sound and at the same time create a constantly changing microtonal sonority. These glissandi are scored against a continuation of bell-tones in the horn and trumpet parts beginning in measure 61 and ending in measure 130. A two

octave descending glissando is called for in the trombone parts between measures 82 and 88, and a two octave ascending glissando is required between measures 89 and 95. These glissandi are possible only if careful attention is given to alternate positions and dynamics. The illusion should be that of one trombonist performing a two octave glissando, rather than four trombonists performing segments of the glissando. Much attention must be given to these glissandi in rehearsal if the desired result is to be achieved.

Other special effects used in the first movement include stopped horn parts in measures 83 through 92, staccato repeated sixteenth notes with overlapping rhythmic patterns in the trumpet parts in measures 88 through 130, and bells up octave horn rips in measures 104 through 130.

An extreme crescendo in all parts that make up a dense twelve tone vertical aggregate closes the movement.

SECOND MOVEMENT

The second movement is 99 measures in length, with some passages in common meter and others in $3/4$ meter. Tempo Indication is 72 quarter notes per minute throughout the movement.

The sonority of conical bore brass instruments is featured in the second movement. For this reason four flugelhorn parts are required to replace the four trumpets. All four flugelhorn parts are independent, and, therefore, require a flugelhorn instrument for each of the four parts. A mixture of flugelhorns on some parts and trumpets on others does not accomplish the purpose of this scoring.

Raw material for the first theme (measures 135-155) is taken from the inversion of the original row. A thematic transformation of the inversion is accomplished by changing the meter and rhythm of the first theme. The new theme is in strict canon beginning in the tuba part in measure 156, and moving up a major second for each imitation until all parts have entered on successive degrees of an ascending whole tone scale. Six different inversions are used in this canonic passage. The canon breaks into free counterpoint in measure 167. Pitch classes are melodically introduced and sustained to form vertical aggregates beginning in measure 170. Additional canonic imitation is used beginning in measure 173.

A quasi-jazz ballad idiom is given a twelve tone "twist" when four rows in original form are spaced vertically as major seventh and minor seventh chords. These chords move in parallel (thickened line) motion, using monorhythmic patterns which are imitated in the different brass sections beginning in measure 181.

A recapitulation begins in measure 215. The first theme ends in a quasi-jazz ballad final cadence which is partially derived from the row and partially, through empirical techniques

THIRD MOVEMENT

The third movement is 115 measures in length, in $3/4$ meter, with a tempo Indication of 100 to 110 quarter notes per minute. The movement opens with a unison which is sustained for seven measures before any melodic motion takes place. Tone-band notation is used to visually represent the aural effect of the sustained unison which is desired. Canonic imitation of the theme, which is based on the original form of the row, begins in the eighth measure (measure 242). The melodic motion gradually increases as the parts leave the sustained unison of the introduction and begin to imitate the theme. The sustained unison continues as a pedal point in the tubular chimes, tuba, and baritone or euphonium parts. The inversion is introduced as running eighth notes in the first trumpet part in measure 255. This second theme is used against the continuation of the canonic imitation of the first theme. The second theme is also treated in canonic imitation. Rhythmic complexity is increased through driving, repeated note patterns in the brass using two eighth notes against triplets and sixteenth notes. A climax is reached in measure 272 followed by a sudden drop in dynamics when all parts except for the pedal point abruptly stop and observe two measures of rest. The desired effect is that the listener becomes aware that the pedal point has been present throughout the movement when all other complex sounds are temporarily silenced. The brass gradually re-enter on the pedal point which in effect is a recapitulation. Another climax is reached in measure 312. Cross accents and driving rhythm in the percussion section contribute to the climax. Once again all parts, except for the pedal point abruptly stop allowing the pedal point to be clearly heard as before.

Unlike the first time, there is an immediate return to the complex cacophony of sound. Trombone glissandi and french horn octave rips provide additional intensity. The glissandi are empirically derived. One by one each part returns to the pedal point causing a gradual decrease in rhythmic and melodic activity. The final eleven measures consist of only the pedal point in all brass parts and tubular chimes. Staggered breathing is absolutely necessary to achieve the effect desired in this movement.

FOURTH MOVEMENT

The finale is 127 measures in length with multiple meter and tempo changes. The movement opens with the original form of the row. After a slow introduction the tempo changes suddenly to a faster tempo with an alternation of $3/4$ and $6/8$ meters. The inversion of the original form of the row is introduced in measure 362. Vertical sonorities are achieved through sustaining pitch classes as they are melodically introduced beginning in measure 370. Tubular chimes are allowed to ring sympathetically after twelve-tone vertical aggregates are played as loudly as possible. Quarter-tone alterations are employed in the trombone parts in measures 378-379 and 398-399. Multiple meter changes occur between measures 405 and 415. Straight notes are required for the trumpet parts in measures 417 through 424. Twelve-tone vertical aggregates are employed between measures 426 and 440. Tone color changes are achieved through combinations of crescendos and decrescendos. The repeated eighth note patterns in measures 441 through 443 systematically omit a different pitch class on each half beat until all twelve tones have been omitted in the negative melody. Quintal and tertian harmonies are utilized from measure 444 through 449. These sonorities are derived empirically. Quarter-tone alterations are employed in the trombone parts in measure 450. The principal theme returns in measure 453. Very close canonic imitation beginning in measure 465 creates a chaotic effect which is resolved by the return of the principal theme. The concept of hexachordal combinatoriality is employed in measures 469 through 472. Beginning in measure 469, the superimposition of $3/4$ meter against $6/8$ meter requires that the passage be conducted one beat to each measure. The finale ends symbolically on a C major triad.

Handwritten musical score for a large ensemble, featuring brass, woodwinds, and percussion. The score is divided into two systems, with measures 5 and 10 marked at the top. The instrumentation includes 1st-4th Horns, 1st-5th Trumpets, 1st-4th Trombones, Euphonium, Tuba, Timpani, Tubular Bells, Snare Drum, and Bass Drum. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'p'.

Instrumentation:

- 1st Horn
- 2nd Horn
- 3rd Horn
- 4th Horn
- 1st Tpt.
- 2nd Tpt.
- 3rd Tpt.
- 4th Tpt.
- 5th Tpt.
- 1st Trom.
- 2nd Trom.
- 3rd Trom.
- 4th Trom.
- Euph.
- Tuba
- Timpani
- Tubular Bells
- Snare Drum
- Bass Drum

Measure 5: The first system begins with measure 5. The brass section (Horns and Trumpets) plays a rhythmic pattern of eighth and sixteenth notes. The woodwinds (Trombones and Euphonium) play a similar pattern. The percussion section (Tuba, Timpani, and Tubular Bells) provides a steady accompaniment. The Snare Drum and Bass Drum play a simple rhythmic pattern.

Measure 10: The second system begins with measure 10. The brass section continues with the same rhythmic pattern. The woodwinds play a more complex pattern with some grace notes. The percussion section continues with the same accompaniment. The Snare Drum and Bass Drum play a more complex pattern.

Handwritten musical score for a large ensemble, featuring brass, woodwinds, and percussion. The score is divided into three systems, with measures 15 and 20 circled at the top.

Brass Section:

- 1st Horn
- 2nd Horn
- 3rd Horn
- 4th Horn

Woodwind Section:

- 1st Tpt.
- 2nd Tpt.
- 3rd Tpt.
- 4th Tpt.
- 5th Tpt.

Percussion Section:

- 1st Trom.
- 2nd Trom.
- 3rd Trom.
- 4th Trom.
- aritone
- Tuba
- imani
- cussion
- Cymbals

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *ff*, *ff*). The percussion section features complex rhythmic patterns, including cymbal rolls and snare drum patterns. The woodwind section includes melodic lines and harmonic support. The brass section provides a strong harmonic foundation and melodic counterpoint.

Handwritten musical score for a large ensemble, featuring brass and woodwind instruments. The score is divided into two systems, labeled 25 and 30.

Instrumentation:

- Brass:** 1st Horn, 2nd Horn, 3rd Horn, 4th Horn, 1st Tpt., 2nd Tpt., 3rd Tpt., 4th Tpt., 5th Tpt., 1st Trom., 2nd Trom., 3rd Trom., 4th Trom., Baritone, Tuba.
- Woodwinds:** Flute (Fl.), Clarinet (Cl.), Bassoon (B.S.), Trumpet (T.B.).
- Other:** Percussion (Perc.).

Key Musical Elements:

- Rehearsal Markers:** 25 and 30 are circled at the top of the page.
- Dynamic Markings:** *f* (forte), *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), *ff* (fortissimo), *sf* (sforzando), *rit.* (ritardando), *acc.* (accelerando).
- Articulation:** *acc.* (accents), *stacc.* (staccato), *leg.* (legato).
- Tempo/Character:** *Allegro*, *Andante*, *Adagio*, *Modero*, *Allegretto*, *Andantino*, *Ad lib.* (Ad libitum).
- Performance Instructions:** *mf* *p*, *(S.B.)*, *(T.B.)*, *(B.B.)*, *mf*, *ff*, *rit.*, *acc.*, *stacc.*, *leg.*, *Allegro*, *Andante*, *Adagio*, *Modero*, *Allegretto*, *Andantino*, *Ad lib.*

(35)
(40)

1st Horn
2nd Horn
3rd Horn
4th Horn

1st Tpt.
2nd Tpt.
3rd Tpt.
4th Tpt.
5th Tpt.

1st Trom.
2nd Trom.
3rd Trom.
4th Trom.

Tubane
Tuba
Tupani
Cussion

(Cymbals) f

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Handwritten musical score for a large ensemble, featuring multiple staves for woodwinds, brass, and percussion. The score is divided into two systems, labeled 55 and 60.

System 55:

- 1st F Horn:** Melodic line with dynamic markings f and ff .
- 2nd F Horn:** Melodic line with dynamic markings f and ff .
- 3rd F Horn:** Melodic line with dynamic markings f and ff .
- 4th F Horn:** Melodic line with dynamic markings f and ff .
- 1st Tpt.:** Melodic line with dynamic markings f and ff .
- 2nd Tpt.:** Melodic line with dynamic markings f and ff .
- 3rd Tpt.:** Melodic line with dynamic markings f and ff .
- 4th Tpt.:** Melodic line with dynamic markings f and ff .
- 5th Tpt.:** Melodic line with dynamic markings f and ff .
- 1st Trom.:** Melodic line with dynamic markings f and ff .
- 2nd Trom.:** Melodic line with dynamic markings f and ff .
- 3rd Trom.:** Melodic line with dynamic markings f and ff .
- 4th Trom.:** Melodic line with dynamic markings f and ff .
- Baritone:** Melodic line with dynamic markings f and ff .
- Tuba:** Melodic line with dynamic markings f and ff .
- Timpani:** Percussion line with dynamic markings f and ff .
- Cymbal:** Percussion line with dynamic markings f and ff .
- Tam-Tam:** Percussion line with dynamic markings f and ff .

System 60:

- 1st F Horn:** Melodic line with dynamic markings f and ff .
- 2nd F Horn:** Melodic line with dynamic markings f and ff .
- 3rd F Horn:** Melodic line with dynamic markings f and ff .
- 4th F Horn:** Melodic line with dynamic markings f and ff .
- 1st Tpt.:** Melodic line with dynamic markings f and ff .
- 2nd Tpt.:** Melodic line with dynamic markings f and ff .
- 3rd Tpt.:** Melodic line with dynamic markings f and ff .
- 4th Tpt.:** Melodic line with dynamic markings f and ff .
- 5th Tpt.:** Melodic line with dynamic markings f and ff .
- 1st Trom.:** Melodic line with dynamic markings f and ff .
- 2nd Trom.:** Melodic line with dynamic markings f and ff .
- 3rd Trom.:** Melodic line with dynamic markings f and ff .
- 4th Trom.:** Melodic line with dynamic markings f and ff .
- Baritone:** Melodic line with dynamic markings f and ff .
- Tuba:** Melodic line with dynamic markings f and ff .
- Timpani:** Percussion line with dynamic markings f and ff .
- Cymbal:** Percussion line with dynamic markings f and ff .
- Tam-Tam:** Percussion line with dynamic markings f and ff .

Handwritten musical score for a large ensemble, featuring woodwinds, brass, and percussion. The score is divided into three systems, with measures 65 and 70 marked at the top.

System 1 (Measures 65-70):

- Woodwinds:** 1st Flute (F Horn), 2nd Flute (F Horn), 3rd Flute (F Horn), 4th Flute (F Horn).
- Brass:** 1st Trumpet (Tpt.), 2nd Trumpet (Tpt.), 3rd Trumpet (Tpt.), 4th Trumpet (Tpt.), 5th Trumpet (Tpt.).
- Percussion:** 1st Trombone (Trom.), 2nd Trombone (Trom.), 3rd Trombone (Trom.), 4th Trombone (Trom.), Baritone, Tuba, Cymbals (Cim.), Snare Drum (Snare).

System 2 (Measures 71-76):

- Woodwinds:** 1st Flute (F Horn), 2nd Flute (F Horn), 3rd Flute (F Horn), 4th Flute (F Horn).
- Brass:** 1st Trumpet (Tpt.), 2nd Trumpet (Tpt.), 3rd Trumpet (Tpt.), 4th Trumpet (Tpt.), 5th Trumpet (Tpt.).
- Percussion:** 1st Trombone (Trom.), 2nd Trombone (Trom.), 3rd Trombone (Trom.), 4th Trombone (Trom.), Baritone, Tuba, Cymbals (Cim.), Snare Drum (Snare).

System 3 (Measures 77-82):

- Woodwinds:** 1st Flute (F Horn), 2nd Flute (F Horn), 3rd Flute (F Horn), 4th Flute (F Horn).
- Brass:** 1st Trumpet (Tpt.), 2nd Trumpet (Tpt.), 3rd Trumpet (Tpt.), 4th Trumpet (Tpt.), 5th Trumpet (Tpt.).
- Percussion:** 1st Trombone (Trom.), 2nd Trombone (Trom.), 3rd Trombone (Trom.), 4th Trombone (Trom.), Baritone, Tuba, Cymbals (Cim.), Snare Drum (Snare).

The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *ff*), and articulation marks. The percussion section includes a "Tam-Tam" section in measures 77-82.

Handwritten musical score for a large ensemble, featuring brass, woodwinds, and strings. The score is divided into two systems, with measures 75 and 80 marked at the top.

Brass Section:

- Horns (F Horn):** 1st, 2nd, 3rd, 4th. Playing melodic lines with various articulations and dynamics.
- Trumpets (Tpt.):** 1st, 2nd, 3rd, 4th, 5th. Playing melodic lines with various articulations and dynamics.
- Tuba:** Playing a low, sustained line.
- Imperi:** Playing a low, sustained line.

Woodwind Section:

- Flute (Fl.):** Playing a melodic line.
- Clarinet (Cl.):** Playing a melodic line.
- Bassoon (Bsn.):** Playing a melodic line.

String Section:

- Violins (Viol.):** 1st, 2nd. Playing a melodic line.
- Violas (Vla.):** Playing a melodic line.
- Cellos (Cello):** Playing a melodic line.
- Double Basses (Db.):** Playing a melodic line.

Conductor's Part:

- Handwritten notes and markings at the bottom of the page, including dynamics like f , p , and mf .

+ Stopped Horn

(85)

(90)

1st F Horn
2nd F Horn
3rd F Horn
4th F Horn
1st Tpt.
2nd Tpt.
3rd Tpt.
4th Tpt.
5th Tpt.
1st Trom.
2nd Trom.
3rd Trom.
4th Trom.
Baritone
Tuba
Impani
Cussion

Handwritten musical score for a brass and percussion ensemble. The score is divided into two systems, 85 and 90. The instruments listed on the left are: 1st F Horn, 2nd F Horn, 3rd F Horn, 4th F Horn, 1st Tpt., 2nd Tpt., 3rd Tpt., 4th Tpt., 5th Tpt., 1st Trom., 2nd Trom., 3rd Trom., 4th Trom., Baritone, Tuba, Impani, and Cussion. The notation includes various musical symbols such as notes, rests, dynamics (f, p, mf, sf, ff), and articulation marks. The score is written in a standard musical notation style with a key signature of one flat and a common time signature.

Open

95

100

1st F Horn

2nd F Horn

3rd F Horn

4th F Horn

1st Tpt.

2nd Tpt.

3rd Tpt.

4th Tpt.

5th Tpt.

1st Trom.

2nd Trom.

3rd Trom.

4th Trom.

Baritone

Tuba

Timpani

Percussion

Tan-Tan

f

105

110

Handwritten musical score for a brass and woodwind ensemble. The score is written on ten staves, with the following parts labeled on the left:

- 1st Horn
- 2nd Horn
- 3rd Horn
- 4th Horn
- 5th Horn
- 1st Trombone
- 2nd Trombone
- 3rd Trombone
- 4th Trombone
- Baritone
- Tuba
- Euphonium
- Contra Bass

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *p*). The key signature is one sharp (F#). The tempo is marked *Allegro*. The score is divided into two systems, with measures 105 and 110 indicated at the top. The bottom of the page features a large *f* marking and a *Tam-Tam* marking.

115 120

1st F Horn
2nd F Horn
3rd F Horn
4th F Horn

1st Tpt.
2nd Tpt.
3rd Tpt.
4th Tpt.
5th Tpt.

1st Trom.
2nd Trom.
3rd Trom.
4th Trom.

Euphonium
Tuba
Timp
Percussion

Rehearsal marks 115 and 120 are indicated above the first and second systems of staves respectively.

Handwritten musical notation for a large ensemble, including brass (Horns, Trumpets, Trombones, Euphonium, Tuba), woodwinds (Flutes, Clarinets, Saxophones), and percussion (Timpani, Snare, Cymbals, etc.). The notation includes notes, rests, and dynamic markings such as p , f , and $p < f$.

Handwritten musical score for a large ensemble. The score is written on multiple staves, each labeled with an instrument. The instruments listed are:

- 1st F Horn
- 2nd F Horn
- 3rd F Horn
- 4th F Horn
- 1st Tpt.
- 2nd Tpt.
- 3rd Tpt.
- 4th Tpt.
- 5th Tpt.
- 1st Trom.
- 2nd Trom.
- 3rd Trom.
- 4th Trom.
- Baritone
- Tuba
- Timpani
- Percussion

The score includes various musical notations, including notes, rests, and dynamic markings such as *pppp* and *fff*. The notation is handwritten and appears to be a rehearsal or performance copy.

Ending should be as loud as possible!

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(145)

(150)

Handwritten musical score for a large ensemble, featuring brass, woodwinds, and percussion. The score is divided into two systems, marked (145) and (150).

Brass Section:

- 1st F Horn:** Measures 145-150. Dynamic markings: *mf*.
- 2nd F Horn:** Measures 145-150. Dynamic markings: *mf*.
- 3rd F Horn:** Measures 145-150. Dynamic markings: *mf*.
- 4th F Horn:** Measures 145-150. Dynamic markings: *mf*.
- 1st Tromp.** Measures 145-150. Dynamic markings: *mf*.
- 2nd Tromp.** Measures 145-150. Dynamic markings: *mf*.
- 3rd Tromp.** Measures 145-150. Dynamic markings: *mf*.
- 4th Tromp.** Measures 145-150. Dynamic markings: *mf*.
- 5th Tromp.** Measures 145-150. Dynamic markings: *mf*.
- 1st Trom.** Measures 145-150. Dynamic markings: *mf*.
- 2nd Trom.** Measures 145-150. Dynamic markings: *mf*.
- 3rd Trom.** Measures 145-150. Dynamic markings: *mf*.
- 4th Trom.** Measures 145-150. Dynamic markings: *mf*.

Woodwinds and Percussion:

- Baritone:** Measures 145-150. Dynamic markings: *mf*.
- Tuba:** Measures 145-150. Dynamic markings: *mf*.
- Timpani:** Measures 145-150. Dynamic markings: *mf*.
- Percussion:** Measures 145-150. Includes *Tam-Tam* and *Tubular Bells*. Dynamic markings: *mf*.

Handwritten Notes:

- Below the 1st F Horn staff, measure 145: *mf*.
- Below the 1st Tromp. staff, measure 145: *mf*.
- Below the 1st Trom. staff, measure 145: *mf*.
- Below the 1st Trom. staff, measure 146: *mf*.
- Below the 1st Trom. staff, measure 147: *mf*.
- Below the 1st Trom. staff, measure 148: *mf*.
- Below the 1st Trom. staff, measure 149: *mf*.
- Below the 1st Trom. staff, measure 150: *mf*.
- Below the 1st Trom. staff, measure 151: *mf*.
- Below the 1st Trom. staff, measure 152: *mf*.
- Below the 1st Trom. staff, measure 153: *mf*.
- Below the 1st Trom. staff, measure 154: *mf*.
- Below the 1st Trom. staff, measure 155: *mf*.
- Below the 1st Trom. staff, measure 156: *mf*.
- Below the 1st Trom. staff, measure 157: *mf*.
- Below the 1st Trom. staff, measure 158: *mf*.
- Below the 1st Trom. staff, measure 159: *mf*.
- Below the 1st Trom. staff, measure 160: *mf*.
- Below the 1st Trom. staff, measure 161: *mf*.
- Below the 1st Trom. staff, measure 162: *mf*.
- Below the 1st Trom. staff, measure 163: *mf*.
- Below the 1st Trom. staff, measure 164: *mf*.
- Below the 1st Trom. staff, measure 165: *mf*.
- Below the 1st Trom. staff, measure 166: *mf*.
- Below the 1st Trom. staff, measure 167: *mf*.
- Below the 1st Trom. staff, measure 168: *mf*.
- Below the 1st Trom. staff, measure 169: *mf*.
- Below the 1st Trom. staff, measure 170: *mf*.
- Below the 1st Trom. staff, measure 171: *mf*.
- Below the 1st Trom. staff, measure 172: *mf*.
- Below the 1st Trom. staff, measure 173: *mf*.
- Below the 1st Trom. staff, measure 174: *mf*.
- Below the 1st Trom. staff, measure 175: *mf*.
- Below the 1st Trom. staff, measure 176: *mf*.
- Below the 1st Trom. staff, measure 177: *mf*.
- Below the 1st Trom. staff, measure 178: *mf*.
- Below the 1st Trom. staff, measure 179: *mf*.
- Below the 1st Trom. staff, measure 180: *mf*.
- Below the 1st Trom. staff, measure 181: *mf*.
- Below the 1st Trom. staff, measure 182: *mf*.
- Below the 1st Trom. staff, measure 183: *mf*.
- Below the 1st Trom. staff, measure 184: *mf*.
- Below the 1st Trom. staff, measure 185: *mf*.
- Below the 1st Trom. staff, measure 186: *mf*.
- Below the 1st Trom. staff, measure 187: *mf*.
- Below the 1st Trom. staff, measure 188: *mf*.
- Below the 1st Trom. staff, measure 189: *mf*.
- Below the 1st Trom. staff, measure 190: *mf*.
- Below the 1st Trom. staff, measure 191: *mf*.
- Below the 1st Trom. staff, measure 192: *mf*.
- Below the 1st Trom. staff, measure 193: *mf*.
- Below the 1st Trom. staff, measure 194: *mf*.
- Below the 1st Trom. staff, measure 195: *mf*.
- Below the 1st Trom. staff, measure 196: *mf*.
- Below the 1st Trom. staff, measure 197: *mf*.
- Below the 1st Trom. staff, measure 198: *mf*.
- Below the 1st Trom. staff, measure 199: *mf*.
- Below the 1st Trom. staff, measure 200: *mf*.

(155)

(160)

Handwritten musical score for a large ensemble, featuring brass and woodwind instruments. The score is divided into two systems, 155 and 160. The instruments listed are 1st F Horn, 2nd F Horn, 3rd F Horn, 4th F Horn, 1st Tpt., 2nd Tpt., 3rd Tpt., 4th Tpt., 5th Tpt., 1st Trom., 2nd Trom., 3rd Trom., 4th Trom., Baritone, Tuba, Timpani, Antique Cymbals, and Percussion. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf'.

(165)

Handwritten musical score for a brass and woodwind ensemble. The score is written on a grand staff with multiple staves. The instruments listed on the left are: F Horn, 2nd F Horn, 3rd F Horn, 4th F Horn, 1st Tpt., 2nd Tpt., 3rd Tpt., 4th Tpt., 5th Tpt., 1st Trom., 2nd Trom., 3rd Trom., 4th Trom., Baritone, Tuba, Timpani, and Percussion. The music is written in a key with one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf' and 'f'. The score is handwritten and appears to be a rehearsal or performance copy.

170

Handwritten musical score for the song "The Rose Tree". The score is written on ten staves. The first four staves contain the melody, with the first staff starting with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The fifth staff is a blank line. The sixth and seventh staves contain the lyrics "The Rose Tree" and "The Rose Tree" respectively, written in a simple, handwritten font. The eighth and ninth staves contain the lyrics "The Rose Tree" and "The Rose Tree" respectively, written in a simple, handwritten font. The tenth staff is a blank line. The score is written on a piece of paper with a vertical crease down the middle.

(175)

Handwritten musical score for a brass and percussion ensemble, measures 175-180. The score is written on ten staves, each with a specific instrument label on the left. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measures 175-180:

- 1st F Horn:** Measures 175-180.
- 2nd F Horn:** Measures 175-180.
- 3rd F Horn:** Measures 175-180.
- 4th F Horn:** Measures 175-180.
- 1st Tpt.:** Measures 175-180.
- 2nd Tpt.:** Measures 175-180.
- 3rd Tpt.:** Measures 175-180.
- 4th Tpt.:** Measures 175-180.
- 5th Tpt.:** Measures 175-180.
- 1st Trom.:** Measures 175-180.
- 2nd Trom.:** Measures 175-180.
- 3rd Trom.:** Measures 175-180.
- 4th Trom.:** Measures 175-180.
- Baritone:** Measures 175-180.
- Tuba:** Measures 175-180.
- Timpani:** Measures 175-180.
- Percussion:** Measures 175-180.

Dynamic Markings:

- Antique Cymbals:** *mf* (measures 175-180).
- Tubular Bells:** *mf* (measures 175-180).

(180)

1st F Horn

2nd F Horn

3rd F Horn

4th F Horn

1st Tpt.

2nd Tpt.

3rd Tpt.

4th Tpt.

5th Tpt.

1st Trom.

2nd Trom.

3rd Trom.

4th Trom.

Baritone

Tuba

Timpani

Percussion

(T.B.)

(T.B.)

♯

Handwritten musical score for a large ensemble, featuring four systems of staves. The score is marked with circled numbers 196 and 200 at the top.

System 1 (Measures 1-4):

- 1st Horn
- 2nd Horn
- 3rd Horn
- 4th Horn

System 2 (Measures 5-8):

- 1st Tpt.
- 2nd Tpt.
- 3rd Tpt.
- 4th Tpt.
- 5th Tpt.

System 3 (Measures 9-12):

- 1st Trom.
- 2nd Trom.
- 3rd Trom.
- 4th Trom.
- Baritone
- Tuba
- Timpani
- T.B.

System 4 (Measures 13-16):

- recussion

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *ff*, *mf*, *pp*). The key signature is one sharp (F#).

Handwritten musical score for a large ensemble, featuring two systems of staves. The first system is marked with a circled "205" and the second system with a circled "210".

First System (205):

- 1st F Horn:** Melodic line with slurs and accents.
- 2nd F Horn:** Similar melodic line.
- 3rd F Horn:** Similar melodic line.
- 4th F Horn:** Similar melodic line.
- 1st Tpt.:** Melodic line with slurs and accents.
- 2nd Tpt.:** Similar melodic line.
- 3rd Tpt.:** Similar melodic line.
- 4th Tpt.:** Similar melodic line.
- 5th Tpt.:** Similar melodic line.
- 1st Trom.:** Melodic line with slurs and accents.
- 2nd Trom.:** Similar melodic line.
- 3rd Trom.:** Similar melodic line.
- 4th Trom.:** Similar melodic line.
- Baritone:** Melodic line with slurs and accents.
- Tuba:** Melodic line with slurs and accents.
- Timpani:** Melodic line with slurs and accents.
- T.S. (Trombone Section):** Melodic line with slurs and accents.
- Drum:** Melodic line with slurs and accents.

Second System (210):

- 1st F Horn:** Melodic line with slurs and accents.
- 2nd F Horn:** Similar melodic line.
- 3rd F Horn:** Similar melodic line.
- 4th F Horn:** Similar melodic line.
- 1st Tpt.:** Melodic line with slurs and accents.
- 2nd Tpt.:** Similar melodic line.
- 3rd Tpt.:** Similar melodic line.
- 4th Tpt.:** Similar melodic line.
- 5th Tpt.:** Similar melodic line.
- 1st Trom.:** Melodic line with slurs and accents.
- 2nd Trom.:** Similar melodic line.
- 3rd Trom.:** Similar melodic line.
- 4th Trom.:** Similar melodic line.
- Baritone:** Melodic line with slurs and accents.
- Tuba:** Melodic line with slurs and accents.
- Timpani:** Melodic line with slurs and accents.
- T.S. (Trombone Section):** Melodic line with slurs and accents.
- Drum:** Melodic line with slurs and accents.

The score includes various musical notations such as slurs, accents, and dynamic markings (e.g., *f*, *mf*, *ff*).

Handwritten musical score for a brass and percussion ensemble, featuring measures 229 and 230.

Measures 229 and 230: The score is divided into two systems, each containing five staves for brass instruments and one staff for percussion.

Brass Instruments:

- First System (Measures 229-230):**
 - 1st F Horn:** Measures 229-230. Dynamic: *mf*.
 - 2nd F Horn:** Measures 229-230. Dynamic: *mf*.
 - 3rd F Horn:** Measures 229-230. Dynamic: *mf*.
 - 4th F Horn:** Measures 229-230. Dynamic: *mf*.
- Second System (Measures 229-230):**
 - 1st Tpt.:** Measures 229-230. Dynamic: *mf*.
 - 2nd Tpt.:** Measures 229-230. Dynamic: *mf*.
 - 3rd Tpt.:** Measures 229-230. Dynamic: *mf*.
 - 4th Tpt.:** Measures 229-230. Dynamic: *mf*.
 - 5th Tpt.:** Measures 229-230. Dynamic: *mf*.

Percussion:

- 1st Trom.:** Measures 229-230. Dynamic: *mf*.
- 2nd Trom.:** Measures 229-230. Dynamic: *mf*.
- 3rd Trom.:** Measures 229-230. Dynamic: *mf*.
- 4th Trom.:** Measures 229-230. Dynamic: *mf*.
- Baritone:** Measures 229-230. Dynamic: *mf*.
- Tuba:** Measures 229-230. Dynamic: *mf*.
- Timpani:** Measures 229-230. Dynamic: *mf*.
- Percussion:** Measures 229-230. Dynamic: *mf*. Includes a handwritten note "T.B." and a bracketed section labeled "T.B.".

Handwritten annotations include a large bracket under measures 229-230, a circled "229" at the top left, and a circled "230" at the top right.

(235) $M.M. = 100 - 110$

Handwritten musical score for "The Rose Tree". The score is written on multiple staves for various instruments. The instruments listed on the left are: 1st F Horn, 2nd F Horn, 3rd F Horn, 4th F Horn, 5th F Horn, 1st Eb Tpt., 2nd Eb Tpt., 3rd Eb Tpt., 4th Eb Tpt., 5th Eb Tpt., 1st Trom., 2nd Trom., 3rd Trom., 4th Trom., Baritone, Tuba, Timpani, and Tubular Bells. The score includes musical notation such as notes, rests, and dynamic markings like *mf* and *p*. There are also handwritten instructions: "Do not change octaves!" and "Tubular Bells". The score is written on a single page with a vertical line on the left side.

Note: Stagger Breathing Throughout

1st Horn
2nd Horn
3rd Horn
4th Horn
5th Horn

1st Tpt.
2nd Tpt.
3rd Tpt.
4th Tpt.
5th Tpt.

1st Trom.
2nd Trom.
3rd Trom.
4th Trom.

Baritone
Tuba
Timpani

Percussion

p throughout
p throughout

Antique Gymbals *mf* *mf* *mf*

1st
F Horn

2nd
F Horn

3rd
F Horn

4th
F Horn

1st Tpt.

2nd Tpt.

3rd Tpt.

4th Tpt.

5th Tpt.

Baritone

Table

Timcani

discussion

All Parts except Baritone and Tuba should Gradually Increase Volume to Measure 272

Tam-Tam

779

74

Antique Cymbals

$$\frac{\Delta T}{T_{\text{avg}} - T_{\text{amb}}}$$

Antique Symbols

1st F Horn

2nd F Horn

3rd F Horn

4th F Horn

1st Tpt.

2nd Tpt.

3rd Tpt.

4th Tpt.

5th Tpt.

1st Trom.

2nd Trom.

3rd Trom.

4th Trom.

Baritone

Tuba

Timpani

Percussion

Tam-Tam

Antique Cymbals

Tam-Tam

Antique Cymbals

Tam-Tam

Antique Cymbals

As Loud As Possible in Measure 272 in

All Parts Except Baritone and Tuba

Measure 273 Should Be a Dramatic Change in Volume.

278

1st F Horn
2nd F Horn
3rd F Horn
4th F Horn

280

1st Tpt.
2nd Tpt.
3rd Tpt.
4th Tpt.
5th Tpt.

1st Trom.
2nd Trom.
3rd Trom.
4th Trom.

Baritone
Tuba
Timpani
Percussion

Handwritten musical score for a large ensemble, featuring brass and woodwind instruments. The score is divided into two systems, each marked with a circled number (285 and 290) in the top left corner.

System 1 (285):

- 1st F Horn
- 2nd F Horn
- 3rd F Horn
- 4th F Horn
- 5th F Horn
- 1st Tpt.
- 2nd Tpt.
- 3rd Tpt.
- 4th Tpt.
- 5th Tpt.
- 1st Trom.
- 2nd Trom.
- 3rd Trom.
- 4th Trom.
- Baritone
- Tuba
- Timpani
- Percussion

System 2 (290):

- 1st F Horn
- 2nd F Horn
- 3rd F Horn
- 4th F Horn
- 5th F Horn
- 1st Tpt.
- 2nd Tpt.
- 3rd Tpt.
- 4th Tpt.
- 5th Tpt.
- 1st Trom.
- 2nd Trom.
- 3rd Trom.
- 4th Trom.
- Baritone
- Tuba
- Timpani
- Percussion

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *pp*). The Baritone and Tuba parts are marked with the instruction *pp throughout*.

1st F Horn

2nd F Horn

3rd F Horn

4th F Horn

1st Tpt.

2nd Tpt.

3rd Tpt.

4th Tpt.

5th Tpt.

1st Trom.

2nd Trom.

3rd Trom.

4th Trom.

Beritone

Tuba

Timpani

Snare Drum

Cass. Drum

All Parts except Beritone and Tuba Should Gradually Increase Volume to Measure 312

1st Horn

2nd Horn

3rd Horn

4th Horn

1st Tpt.

2nd Tpt.

3rd Tpt.

4th Tpt.

5th Tpt.

1st Trom.

2nd Trom.

3rd Trom.

4th Trom.

Baritone

Tuba

Timpani

Percussion

As Loud As Possible in Measure 312 in All Parts Except Baritone and Tuba. Measure 313 should be a dramatic change in volume.

Handwritten musical score for a large ensemble, featuring multiple staves for various instruments and voices. The score is divided into two systems, 334 and 335.

System 334:

- 1st F Horn
- 2nd F Horn
- 3rd F Horn
- 4th F Horn
- 1st Tpt.
- 2nd Tpt.
- 3rd Tpt.
- 4th Tpt.
- 5th Tpt.
- 1st Trom.
- 2nd Trom.
- 3rd Trom.
- 4th Trom.
- Baritone
- Tuba
- Timpani
- Circussion

System 335:

- 1st F Horn
- 2nd F Horn
- 3rd F Horn
- 4th F Horn
- 1st Tpt.
- 2nd Tpt.
- 3rd Tpt.
- 4th Tpt.
- 5th Tpt.
- 1st Trom.
- 2nd Trom.
- 3rd Trom.
- 4th Trom.
- Baritone
- Tuba
- Timpani
- Circussion

Handwritten annotation in the center of System 335:

All Parts except Baritone and Tuba
Should Be Down to MF by 335

Handwritten musical score for a large ensemble, spanning measures 335 to 340. The score is organized into systems of staves, with parts labeled on the left margin.

335

1st Horn
2nd Horn
3rd Horn
4th Horn
1st Tpt.
2nd Tpt.
3rd Tpt.
4th Tpt.
5th Tpt.
1st cor.
2nd cor.
3rd cor.
4th cor.
5th cor.
Tuba
Euph.
Bassoon

340

All Parts Should Be Down to P by 340

Handwritten musical notation includes notes, rests, and dynamic markings (e.g., *p*, *f*) across the staves.

1st F Horn
2nd F Horn
3rd F Horn
4th F Horn
5th F Horn
1st Tpt.
2nd Tpt.
3rd Tpt.
4th Tpt.
5th Tpt.
1st Trom.
2nd Trom.
3rd Trom.
4th Trom.
Baritone
Tuba
Timpani
Cecussion

All Parts Should Decrease Volume to End.
As Soft As Humanly Possible.

pp
ppp
ppp

365 Slow Down A Lot And Establish ♩ = 60-72

370

Handwritten musical score for a large ensemble, featuring various instruments and dynamic markings.

Instrumentation:

- 4 French Horns (F Horn)
- 4 Trumpets (Tpt.)
- 5 Trombones (Trom.)
- Baritone
- Tuba
- Timpani
- Tubular Bells
- Cymbals

Dynamic Markings:

- f* (forte)
- mp* (mezzo-piano)
- mf* (mezzo-forte)

The score is written in 4/4 time and includes various musical notations such as notes, rests, and articulation marks. The tempo is indicated as "Slow Down A Lot And Establish ♩ = 60-72".

385

390

1st F Horn

2nd F Horn

3rd F Horn

4th F Horn

1st Tpt.

2nd Tpt.

3rd Tpt.

4th Tpt.

5th Tpt.

1st Trom.

2nd Trom.

3rd Trom.

4th Trom.

Euphonium

Tuba

Cimpani

Antique Cymbals

Cassidy

Handwritten musical score for a large ensemble, featuring brass, woodwinds, and percussion. The score is divided into two systems, with measures 395 and 400 marked at the top.

Brass Section:

- Horns (F Horn):** 1st, 2nd, 3rd, 4th. All parts play a melodic line with dynamics *f* and *ALAP*.
- Trumpets (Tpt.):** 1st, 2nd, 3rd, 4th, 5th. All parts play a melodic line with dynamics *f* and *ALAP*.
- Trombones (Trom.):** 1st, 2nd, 3rd, 4th. All parts play a melodic line with dynamics *f* and *ALAP*.
- Baritone (Baritone):** Plays a melodic line with dynamics *f* and *ALAP*.
- Tuba (Tuba):** Plays a melodic line with dynamics *f* and *ALAP*.

Woodwinds and Percussion:

- Impass (Impass):** Plays a melodic line with dynamics *f* and *ALAP*.
- Tubular Chimes:** Should Be Allowed To Ring Sympathetically.
- Tam-Tam:** Plays a melodic line with dynamics *f* and *ALAP*.
- Gongs:** Plays a melodic line with dynamics *f* and *ALAP*.

Notes: Glissandi Should Be Fast - At The Last Possible Moment.

Performance Instructions:

- Solo:** Allow Chimes to Continue to Ring until Total Decay.

1st F Horn *pp*

2nd F Horn *pp*

3rd F Horn *pp*

4th F Horn *pp*

1st Tpt.

2nd Tpt.

3rd Tpt.

4th Tpt.

5th Tpt.

1st Trom.

2nd Trom.

3rd Trom.

4th Trom.

Baritone

Tuba

Timpani

Antique Gubals

trouson *mf*

405

Through

410

(I, 1)

(I, 1)

(415)

420

Handwritten musical score for a brass band, featuring parts for 1st, 2nd, 3rd, and 4th Horns, 1st, 2nd, 3rd, 4th, and 5th Trumpets, 1st, 2nd, 3rd, 4th, and 5th Cornets, 1st, 2nd, 3rd, 4th, and 5th Trombones, 1st, 2nd, 3rd, 4th, and 5th Tenors, 1st, 2nd, 3rd, 4th, and 5th Basses, and a Snare Drum. The score is written on a grand staff with a key signature of one flat and a 2/4 time signature. The music is in a 12-measure phrase, with the first measure being a whole note chord and the subsequent measures being eighth and sixteenth notes. The score is handwritten in ink on a printed staff.

937 940

1st Horn
2nd Horn
3rd Horn
4th Horn
5th Horn
1st Tpt.
2nd Tpt.
3rd Tpt.
4th Tpt.
5th Tpt.
1st Trom.
2nd Trom.
3rd Trom.
4th Trom.
Baritone
Tuba
Timpani
Percussion

The musical score is written on a series of staves. The top section (measures 937-940) includes parts for five Horns and five Trombones. The middle section (measures 941-944) includes parts for five Trombones, a Baritone, a Tuba, and Timpani. The bottom section (measures 945-948) includes a Percussion part. The score features various dynamic markings (f, ff, ppp) and articulation marks (accents, slurs) throughout the measures.

As Smooth As Possible

Dead Perfect 5ths

495

Press tempo

490

Handwritten musical score for a large ensemble. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed are:

- 1st Horn
- 2nd Horn
- 3rd Horn
- 4th Horn
- 1st Tpt.
- 2nd Tpt.
- 3rd Tpt.
- 4th Tpt.
- 5th Tpt.
- 1st Trom.
- 2nd Trom.
- 3rd Trom.
- 4th Trom.
- Baritone
- Tuba
- Impani
- Cussion

The score includes various musical notations, including notes, rests, and dynamic markings such as *mf* (mezzo-forte). The notation is handwritten and appears to be a rehearsal or working draft. There are also some circled numbers (495, 490) and a tempo instruction 'Press tempo' at the top right.

Note! 8 Different
Drummers should
Be Heard Here
In the Brass

1st Horn
2nd Horn
3rd Horn
4th Horn

1st Tpt.
2nd Tpt.
3rd Tpt.
4th Tpt.
5th Tpt.

1st Trom.
2nd Trom.
3rd Trom.
4th Trom.

tritone
Tuba
Euphon.
Bass Drum
Triangle

Handwritten musical score for a large ensemble, featuring brass, woodwinds, and percussion. The score is divided into two systems, each with a rehearsal mark (461 and 470).

Brass Section:

- 1st Horn
- 2nd Horn
- 3rd Horn
- 4th Horn
- 1st Tpt.
- 2nd Tpt.
- 3rd Tpt.
- 4th Tpt.
- 5th Tpt.

Woodwind Section:

- 1st Trom.
- 2nd Trom.
- 3rd Trom.
- 4th Trom.
- Bari.
- Tuba

Percussion Section:

- Snare Drum
- Triangle
- Goblet
- Tam-Tam
- Use Two Batters On Bass Drum Roll

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ppp*, *ff*). The percussion section is particularly detailed, showing specific techniques for playing the snare drum and bass drum.

475

1st F Horn

2nd F Horn

3rd F Horn

4th F Horn

1st Tpt

2nd Tpt

3rd Tpt

4th Tpt

5th Tpt

1st Trom.

2nd Trom.

3rd Trom.

4th Trom.

Baritone

Tuba

Timpani

Percussion

VITA

John Robert Croom was born in Jennings, Louisiana, on April 27, 1941. He received most of his elementary education in Louisiana and was graduated from Sulphur High School in Sulphur, Louisiana in 1959. His undergraduate work was done at Louisiana State University and McNeese State College where he was graduated in 1964 with a Bachelor of Music Education degree. During his undergraduate work, he received the Outstanding Student Award from McNeese State College in 1962, for his participation as a representative of the college in the National Intercollegiate Band.

After graduation Mr. Croom began his teaching career in Houston, Texas, where he worked as a private brass instructor for six months before going on active duty as an Artillery Officer in the United States Army. While stationed at Fort Devens, Massachusetts, he continued his musical experience playing trombone in the Concord, Massachusetts, Symphony Orchestra. After one year at Fort Devens, he was transferred to Viet Nam where he was awarded the Bronze Star Medal for Valor.

Upon his return to the United States and release from the army, he began work as a full time graduate student. In September, 1967, he was employed by the Calcasieu Parish School Board to teach both high school and junior high bands in Vinton, Louisiana.

In 1968, Mr. Croom received the Master of Music Education degree from McNeese State College. In 1970, he received the Master of Music degree in composition from Louisiana State University.

Since 1970, Mr. Croom has been Assistant Professor of Music at Nicholls State University in Thibodaux, Louisiana, where he teaches music theory, composition, and brass.

Mr. Croom is a member of the Pi Kappa Lambda Honorary Music Fraternity, the American Musicological Society, the Southeastern Composers League, the National Association of College Wind and Percussion Instructors, the National Trombone Association, the Organ Historical Society, Music Educators' Association, and the District VII Band Directors' Association.

Mr. Croom organized Community Concerts in Thibodaux in 1973, and the Community Orchestra and Chorus of Thibodaux in 1975. He is Choirmaster at St. John's Episcopal Church in Thibodaux and is the Music Director of the Friends of Christ Church in Napoleonville. He is the chairman of the annual Contemporary Music Festival held at Nicholls State University. He organized the first summer music camp at Nicholls State University in 1971.

Mr. Croom is married to the former Diana Wilsene Edgar, and is the father of two daughters, Sheramie and Michelle Croom.

EXAMINATION AND THESIS REPORT

Candidate: John R. Croom

Major Field: Music

Title of Thesis: Part I: Emmanuel Chel (1835-1916), His Life and a Catalogue of His Compositions Part II: Symphony for Brass and Percussion, an Original Composition

Approved:

Kenneth B. Klaus
Major Professor and Chairman

James B. Trayham
Dean of the Graduate School

EXAMINING COMMITTEE:

John A. Edmunds

William McKinzie

Richard Cox

Paul Louis Abel

Date of Examination:

July 12, 1979